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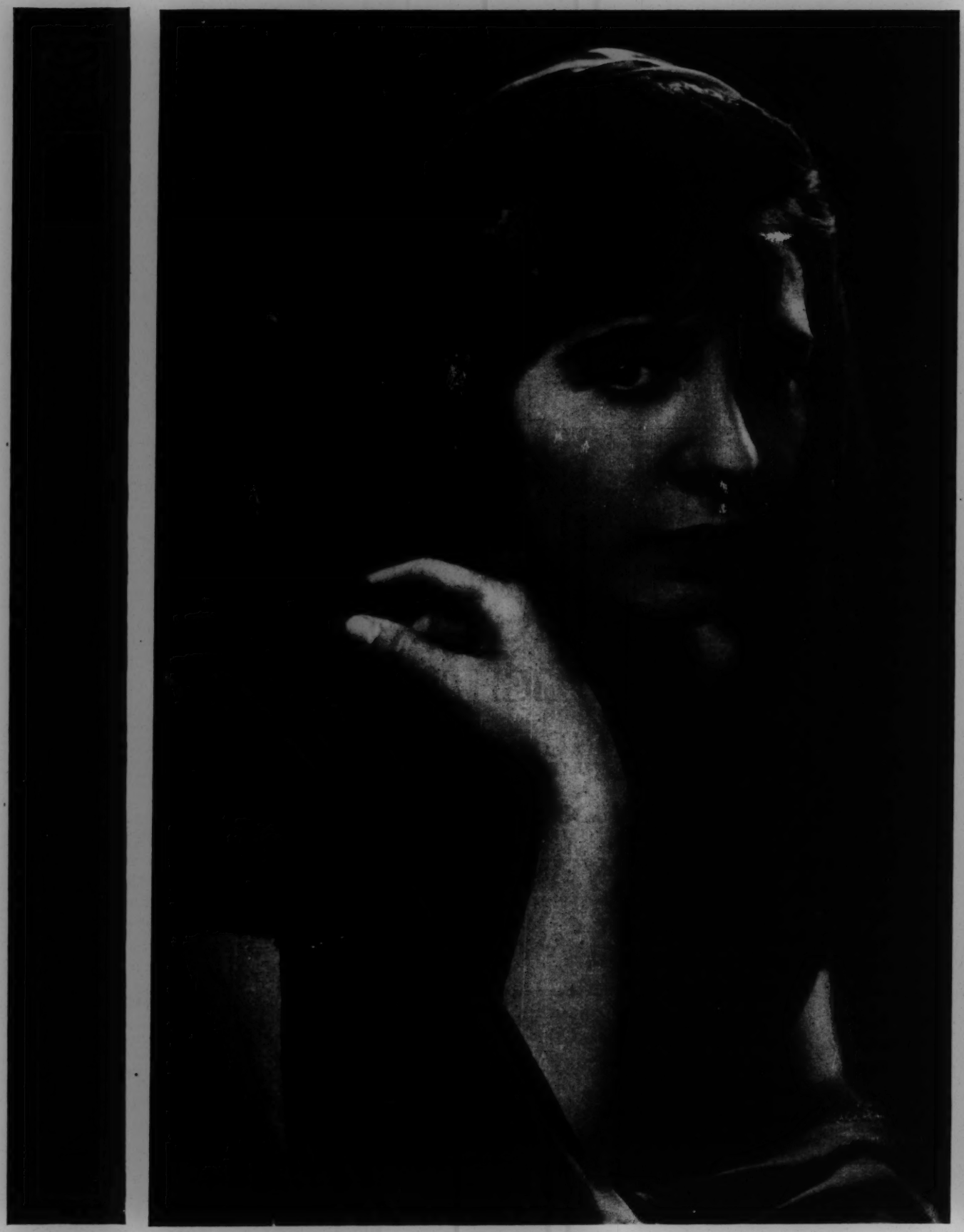

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"Wedding Bells" a Refreshing Farce In Which Margaret Lawrence and Wallace Eddinger Are At Their Best—"The Lost Leader" proves One of Season's Finest Plays—Frank Conroy Triumphs.

"WEDDING BELLS"

Amusing and Finely Acted Comedy Presented

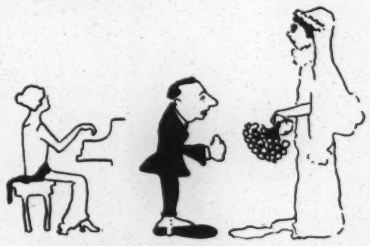
Comedy in three acts by Salisbury Field. Produced by the Selwyns, at the Harris Theater, Nov. 10.

Fuzisaki, Japanese Houseboy, George Burton.
Reginald Carter, Wallace Eddinger.
Jackson, John Harwood.
Spencer Wells, Percy Ames.
Douglas Ordway, Clark Silvernail.
Mrs. Hunter, Mrs. Jacques Martin.
Marcia Hunter, Jessie Glendenning.
Rosalie, Margaret Lawrence.
Hooper, Maud Andrew.

Staged by Edgar Selwyn. Gowns by Jacques, Lucille and Hickson.

In witnessing "Wedding Bells" you inevitably recall "The Boomerang." The new farce at the Harris is quite as refreshing as the Belasco production of a few years ago. The commonplace is made to appear novel and unconventional, through the freshness of viewpoint of the author and the staging skill of the producer. The latter deserves much more credit than will generally be accorded him. It was in the selection of a perfect cast that his work is best exemplified, a cast that does full justice to the delightful characterization and bright dialogue of Mr. Field.

There is a sparkle to the performance that makes it a constant source of fun. Stop to analyze the theme and the characters and you are apt to sniff a little. You are apt to call it silly and preposterous and to see too much of a feline trace in the leading feminine figures. But you won't stop. Not when you are so vastly entertained. Not when you find fun that is deliciously absurd and yet always intelligent. You will follow the plight of the young hero, who falls desperately, hopelessly in love with his first wife upon the eve of his marriage to another sweet young patron of the Ritz. You will laugh at his distress which is portrayed with tragic intensity as you will laugh at the distress of others in the play who find themselves too much or too little married. You will enjoy most their serious moments. Which is as it should be.



The wedding is all set for Reggie. The bachelor dinner is about to be held. And then in pops Reggie's first wife who with the aid of a sentimental voice and a good piano makes him love her quite as madly as on those languorous California days before a moment of pique had separated them apparently forever. When his betrothed understands the situation sufficiently she accepts a shy young poet who in turn has been released from his marital obligations. And the wedding bells peal for Reggie, for his first and—now—his second wife, for the poet, for the girl who prefers the poet to Reggie and finally for the butler who loves a whole wide world of women.

Margaret Lawrence was positively enchanting as the heroine. She has charm, grace, good looks. And her part sets them all off to advantage. Her performance was 100 per cent perfect. Wallace Eddinger was very amusing as the distressed benedict, playing with the same tragic nervousness and alarm that made his performance such a high light of "The Boomerang." Jessie Glendinning could not be improved upon as the resourceful young bride. Percy Ames gave a delightful sketch of a man about town. Clark Silvernail was an unusually droll figure as the poet.

John Harwood made the butler one of the most pompously amusing butlers of all time. Mrs. Jacques Martin made a splendid characterization of an overdressed mommer, and Maude Andrews and George Burton were very bright servants.

"THE LOST LEADER"

Gripping Irish Drama with Parnell as Hero

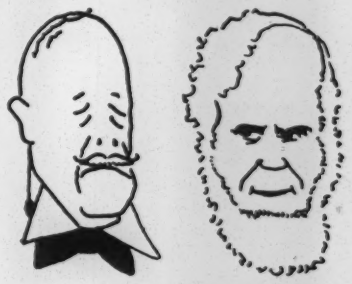
Play in three acts by Lennox Robinson. Produced by William Harris, Jr., at the Greenwich Village Theater Nov. 11.

Augustus Smith, Hugh Huntley.
Lucius Lenihan, Frank Conroy.
Mary Lenihan, Mae Melvin.
James Powell-Harper, Robert T. Haines.
Frank Ormsby Frank Compton.
Peter Cooney, J. P., J. M. Kerrigan.
Kate Buckley, Ruth Boyd.
James Clancy, Edward O'Connor.
Major White, J. P., Arthur Barry.
Michael O'Connor, Frederick Arthur.
Thomas Houlihan, Joseph Macauley.
Long John Flavin, Eric Maxon.
First Man, John Ahearn.
Second Man, Theodore A. Doucet.

Staged by Frank Conroy. Settings designed by Livingston Platt. Properties by Siedle Studios.

Ireland will take its place in the world only when it discovers its soul. Such is the message—and the plea — which Lennox Robinson makes in "The Lost Leader." And what a stirring absorbing plea it is! He mixes satire and symbolism and tense drama with a masterly hand and pours out a play that in power of situation as well as power of language can be ranked as the foremost of the new season.

The theme is based upon the legend that Charles Stuart Parnell did not die, as history states, in 1892. The curtain rises on the smoking room of an inn in an obscure Irish village. Three Englishmen—a physician, a journalist and a sportsman, are gathered near the fireplace. The conversation turns to the power of hypnotism and suggestion as a means of inducing sleep. A mysterious old man, busy with the details of a hotelkeeper, is fascinated by the drone of the doctor's voice. He creeps to a chair near the table and falls silently into a sub-conscious slumber.



Certain characteristics of the old man appeal to the imagination of the physician and he seeks to learn his identity. He talks to him and learning he is troubled with bad dreams, sees a way to give him sound repose. He will take away all his dreams, one by one—a coffin, a woman, false friends and his name.

"Your name, Lucius Lenihan," the physician drones, "we'll take away that too."

"That is not my name," whispers the old man, "my name is Charles Stuart Parnell."

The moment is electrifying. It seizes the audience as it does the players. And the suspense grows as the great secret is making itself known to the world, to Ireland torn with strife, to London, to far off America. The little community is not wholly convinced, not even when a blind ballad singer identifies the "lost leader" by touch.

The play then becomes symbolical. Though its dramatic intensity subsides it is still engrossing. The message of "Parnell," of the playwright is yet to come. There is fine irony when representatives of various Irish factions—Sinn Feiners, Unionists, old "leaguers"—gather at the base of the Knockpatrick rocks and debate violently with one another while they listen to a sort of sermon on the mount.

And just as the great Messiah of the Irish people tells them he can lead them out of darkness only when they achieve spirituality he becomes the center of a brawl and is struck dead, ironically, by his blind follower. There are some who object to the conclusion. However, it is the only conclusion or solution the author could make. He pleads for Ireland but leaves Parnell securely dead.

The performance is excellent. Frank Conroy by his impersonation of the title roles places himself in the front rank of American players, acting with superb venerable force and dignity and commanding sweep of gesture and flash of eye. Robert T. Haines gave a splendid performance of the physician, always restrained but always fascinating. J. M. Kerrigan was as usual delightful as a picturesque Irishman. Edward O'Connor, Frederick Arthur and Eric Maxon furnished other good sketches of local figures. Joseph Macauley did not rise to his golden opportunity as the blind singer, but Hugh Huntley was appropriately alert as the reporter while Frank Compton did well as the sportsman. Mae Melvin managed to convey sympathy as Mary Lenihan. The lighting was particularly effective.

Louis De Foe's Company

at the opening performance of "The Unknown Woman" gave a startle to the sensation-mongers present in the audience. "De Foe is sitting with a ticket speculator, what d'ye know about that?" was the whispered comment between the acts. And considering his steady artillery fire at the speculators it was somewhat amazing. Yet, working from within is the chief form of strategy used these days. Like the radicals in the A. F. of L., Mr. De Foe may believe he can vanquish his enemies only by gaining their confidence.

The Sign "To Let"

decorates the home of Grace George at the corner of Riverside Drive and 104th Street. It is not surprising. One does not have to attend "On the Hiring Line" to appreciate the severity of the servant problem. And Miss George's home is a big one to keep in order. Is she planning to join the ever-increasing colony of actors and actresses on Long Island?

THE MIRROR IS

Giving All the News, Every Week, Pages....1826-27, 1834-35, 1846-47
Running Every Week An "Ahead and Back" Column, Page.....1826
Writing Up the Big Vaudeville House Managers, Page.....1836
Cartooning Revues of Vaudeville Bills, Pages.....1833, 1836, 1840
Giving Complete Picture Programs With Music, Pages.....1848-52
Reporting Feature Pictures First Runs By Wire, Pages.....1850-52

THE SHOW NEWS WEEKLY

DRAMATIC MIRROR 1639 B'WAY, N. Y. PHONE 5464 CIRCLE CAPITOL THEA. BLDG.

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NEW YORK PRODUCERS MAKE FAR ROCKAWAY PREMIERES

Rival To Atlantic City For Initial Performances Bobs Up In Columbia at Far Rockaway

AT the rate the boxoffice returns are being registered on the booking of legitimate attractions for week end engagements at the Columbia, Far Rockaway, New York producers are now anxious to make premiere productions at that place instead of going to Atlantic City and other points for their "try it on the dog" performances.

Recently the Jutokvitz Brothers, who have the Columbia, decided to play some of the big Broadway shows there, the first attraction being Oliver Morosco's "Civilian Clothes" which on three shows in Far Rockaway registered $2,500. On November 7-8 the new Marjorie Rambeau show, "The Unknown Woman," prior to opening its New York engagement in the Maxine Elliott last week, visited Far Rockaway and took in $3,600 on its two days' stand. On November 14-15 "La La Lucille" averaged around $3,000, with the Friday night returns alone being $1,200.

A. H. Woods has his eyes on Far Rockaway for production premieres as attested by the following bookings: Mary Ryan in "A Room At The Ritz," December 12-13; Ernest Truex in "Ready to Occupy" December 19-20 and Pauline Frederick in "Poker Ranch" December 25-26-27. Jutokvitz has arranged with the Klaw & Erlanger and George Tyler offices, for their new production, "Made of Money" which has Lynn Fontanne featured, the Far Rockaway dates being December 21-22. It has not been definitely settled but 'Penrod" may be the Thanksgiving attraction for the Columbia.

Several producers are bidding for the December 27-28-29 dates at the Columbia.

Opens in Stamford Dec. 5

The revised, rewritten and revamped revue of G. M. Anderson's entitled "The Frivolities of 1919" is now scheduled for its premiere December 5, in Stamford, Conn. It will play a three days' date there and will then go into one of the Shubert houses in Boston for a four week's run prior to hitting Broadway. Only four of the originally engaged cast that apeared in its recent road "try out" have been retained by Anderson, namely: Nan Halperin, Henry Lewis and the Barr Twins, Gertrude and Evelyn. Sammy Weston, who was an "in and outer," is back.

. . .

Benefit December 2

The Cheese Club has planned its first big Broadway benefit, the Shuberts through C. P. Greneker, having offered the Club the Central Theater for the affair which is set for December 2. The program is in the hands of a committee that is headed by Walter Kingsley, Carroll Pierce, Samuel Hoffenstein and Michael Goldreyer. Ten per cent of the benefit's returns go to the Actors' Fund.

. . .

Corey and Stark Busy

"The Grass Widow," which is to resume its road tour under the management of Madison Corey and Tom Stark during the coming month, will soon be placed in rehearsal, the production being staged under the direction of Alonzo Price. Messrs. Conway and Stark are entering the field of production with a bang and have options on several new operas.

. . .

Children in "Quality Street"

Members of the professional children school of The Rehearsal Club of 220 West 46th Street, will present a benefit performance of "Quality Street" and "Pandora's Box," at the Fulton Theater, on Friday afternoon, Nov. 21st. The proceeds will be devoted to a larger building for the school.

. . .

For Salvation Army

New York is full of folks here for the Big Horse Show at Madison Square Garden—an event that has filled the hotels and is proving a big boom since the opening Monday to local theatricals. The receipts are all to be turned over to the Salvation Army.

Additions to Theater Guild

The Theater Guild will begin its second production of the season Nov. 25 at the Garrick Theater, with Lillian Sabine's dramatization of William Dean Howell's novel, "The Rise of Silas Lapham."

Following the withdrawal of Rollo Peters and Augustin Duncan, newer additions to the Guild have been: Grace Henderson, Mary Ade, Marjorie Vonnegut, Sara Enright, Mary True, Grace Knell, Mildred Keals, Nell Hamilton and James K. Hackett.

. . .

New Tyler Comedy

A new comedy entitled "Made of Money," by Richard Washburn Child and Porter Emerson Browne, will be presented by George C. Tyler at Atlantic City, Nov. 24th. Lynn Fontanne and George Gaul will play the leading roles, and others in the company will include George Howell, Robert Fischer, Maude Turner Gordon, Frank Wilcox, Eugenie Blair,Matt Hanley and Baker Moore.

. . .

Premiere Dec. 11

The first performance of "Monsieur Beaucaire," the dramatic version of Booth Tarkington's play in operatic form by Andre Messager, is set for December 11 at the New Amsterdam Theater, following the remarkable run there of "Ziegfeld Follies." It is a Gilbert Miller production under the management of A. L. Erlanger. Miller is here personally directing the production.

. . .

Two New Houses

From Cleveland comes word that two new theaters will be built there, one to be managed by Robert L. McLaughlin, the Cleveland newspaperman and playwright, who also has written several big film scripts.

. . .

"Judge" Getting the Money

"Good Morning Judge" is cleaning up on the road. In Pittsburgh last week the show is reported hauling down $16,000. This show is going into Chicago shortly.

MOVING UPTOWN

"Abraham Lincoln" May Follow "Lost Leader"

As a result of the immediate success of the new show, "The Lost Leader," at the Greenwich Village Theater which has Frank Conroy as the star and heavily interested financially, that show is to be moved into the Times Square theatrical district the moment a theater is available. Conroy and associates have hopes of landing a house within the fortnight.

The talk this week was that the production of "Abraham Lincoln," first brought out in London and which was the biggest kind of a boxoffice hit, will have its American premiere made at the Greenwich Village Theater following the proposed withdrawal there of "The Lost Leader." Conroy received some great press notices for his individual work in "The Lost Leader."

. . .

New Pollock Play

A. H. Woods will shortly begin rehearsals of "A Room at the Ritz," a new melodrama in a prologue and three acts by Channing Pollock. The cast includes Mary Ryan, Lowell Sherman, Lee Baker, J. Emmett Driscoll, Jules Ferrar, Siebert Dunlap, Neal Martin, Beatrice Allen, Robert Vivian and William Robyn. The play will be seen in New York early in December.

. . .

Shy at "Luck of the Navy"

In the effort to obtain road time for the English company in the English show, "The Luck of the Navy," the management is having hard sledding with many of the State's house managers passing it up through the belief that it is a war play unsuited for their theaters. On the other hand it is melodrama that would be enjoyed in any territory in the United States.

. . .

Moves to 44th Street

C. B. Maddock and Max Hart are breathing much easier. Last week they were combing New York for a house to place their "Nothing But Love" show which had to get out of the Lyric where "Rose of China," a new show, opens next Monday, and luckily they were enabled to get the 44th Street where the McIntyre and Heath show vacates next Saturday night.

. . .

New Show Rehearsing

"My Golden Girl," a new show by Victor Herbert and Frederick Arnold Kummer, is in rehearsal, with the following principals: Helen Bolton, Edna May Oliver, Florence Moore (no relation to the Florence Moore under Al. H. Wood's management), Ned Sparks, Paul Burns and George Traybert. It is to be brought out in New York as soon as a theater is available.

. . .

Poe's Stories at Princess

Beginning Sunday evening, Nov. 23rd, a series of performances are to be given at the Princess Theater of Edgar Allen Poe's dramatized short stories in the form of one-act plays adapted by William Barstow. The performances will take place on three afternoons a week and on Sunday evenings, and range over a period of six weeks.

Elsie Janis and "Her Gang" Open At Cohan Theater December 1
Mabel Burke Receives Offer For Prima Donna Role With Road Show
Clifton Crawford in "My Lady Friends" Due At Comedy Theater Dec. 1
Richard Henry Little Recovering From Wounds Received In Silesia
"The Unknown Purple" Averaging $12,000 Weekly In Philadelphia

AHEAD & BACK

William Moxson will go along with "Nothing But Love" as the company manager when the show moves to the 44th Street.

Harry Leavitt is back in New York after a trip to the Coast with "Under Orders" which failed to draw the business expected and was closed out west by the A. H. Woods offices.

Mr. and Mrs. Joseph Drum have been handling the publicity for the "Nothing But Love" show.

Perry Kelly, who is ahead of "Good Morning Judge," jumped into New York last week to confer with the amusement company operating the show. Kelly reports great business for the show in Pittsburgh.

Jack Abrams has several offers to go ahead of shows but intends to stick to the picture end, having made more money in handling pictures than in advance work.

John Daly has been seen on Broadway lately. Daly has several jobs but may remain in picture work. John has not been any too well of late.

Joe Connolly, who was out with the Mercedes Show, says there are some sections of the one night stand country that is deplorable while others the people are show hungry.

Leo Leavitt, who was engaged by the Scibilia Company to manage "Fifty Fifty," has been retained by the new interests that took over the show last week.

S. Jay Kaufman, of the Globe ,is back from several days' visit in Chicago and among those who handed him the keys to the Windy City was J. J. Rosenthal, manager of the Alwoods Theater.

Charles McClintoch is still getting offers to go on the road ahead of shows but is turning them all down to remain in the exploitation department of Selznick Pictures.

James J. Brady, formerly manager of the Colonial, Chicago, is at that theater again as compny manager for Klw & Erlanger's "The Velvet Lady."

W. E. Flack is manager with the show and Charles H. Sturges is in advance of John Cort's "Flo Flo."

J. B. Dickson is manager, Charles Hamper personal representative, and C. J. Bulliet is business manager for Robert Mantell.

. . .

"Little Whopper" Abroad

"The Little Whopper," the Harbach, Friml and Dudley musical comedy which is now playing at the Casino, is to be produced in London within the next three months. Abraham Levy having sold the English rights for London and the Provinces to Lorillard & Grossmith. The Australian rights have been sold to J. C. Williamson, Limited, and the play will be produced there shortly.

. . .

"Cave Girl" Postponed

F. Ray Comstock and Morris Gest have postponed the production of "The Cave Girl," by George Middleton and Guy Bolton, that was to occupy the Longacre at Christmas, owing to the success of "Adam and Eva," by the same authors, which will continue indefinitely here.

. . .

Open "Service House"

The Stage Women's War Relief has opened at 251 Levington Avenue a "service house," where a home and three meals a day will be provided for disabled soldiers until they are able to earn their own living. Their laundry and mending also will be done.

MANAGERS FACE LIGHTLESS BROADWAY IN COAL SHORTAGE

General Strike Unsettled With Immediate Prospects of Another Dark Period For Theatrical Districts

ALTHOUGH the United States Government enjoined the coal workers from striking and the executive heads of the striking unions called the big strike off, the men in many mining sections have failed to return to work. Atop of this the coal problem becomes more serious, with a shortage in the offing that indicates that the Government may order another lightless period to help alleviate the condition.

The theater managers are worried. They are hoping that the situation clears before their unwonted box office prosperity is handed a body blow from which it will never recover if another dark period comes to pass. All branches of amusements would be affected. Vaudeville as well as the legitimate and the burlesque houses would suffer from the lack of illumination, as the city is packed with visitors each month, the present month being a record-breaker with the visit of the Prince one of the main events of drawing crowds. Then the Grand Opera season opened amid a blaze of glory at the Metropolitan, while another great event for New York was the inaugural of the Horse Show at Madison Square Garden. There are other events, and the New York hotels and theaters are enjoying the greatest kind of prosperity.

Vaudeville business was never better, with the Palace, for instance, chalking up the most profitable season in its history. The managers are just as anxious as anybody else to preserve coal, but they hate to see such a crisis come after the war is over and the country expected to resume normal conditions.

IS THAT SO!

Mary Jane Outcault, daughter of Richard Outcault, the cartoonist, and the original "Mary Jane" in her father's cartoons of "Buster Brown," has abandoned the comic page for the mimic stage. Last week she made her debut as "Freda" in support of Frank Bacon in John Golden's production of "Lightnin'" at the Gaiety Theater.

Carrie Reynolds has been engaged for a leading role in "Miss Millions."

Capt. Paul Gordon has returned to the stage after a long absence with the 305th Infantry of the A. E. F. He is appearing in "The Phantom Legion," a play by Anthony Paul Kelly, which had its premiere a few days ago in Buffalo.

Jane Lowe, through the courtesy of A. H. Woods, has been loaned to Cecil Owen for leading woman at his Prospect Theater Stock Company, Cleveland, Ohio, opening Nov. 19th in "Along Came Ruth." Miss Lowe will return to the Woods management in the Spring.

Godfrey Tearle, half-brother of Conway Tearle, arrived here last week from England. With him was his wife who, on the stage, was Mary Malone. Mr. Tearle is here to produce his new musical play, "Carnival," which will have its first night in Washington on Dec. 14th, under the direction of the Shuberts.

Robert Stodart is no longer president of the Playwrights' Club, having left the organization some time ago.

Hassard Short, who was loaned to the "First Is Last" production, has, with the closing of that play, returned to his place in the "East Is West" cast at the Astor Theater.

Roger Murrel, who served with distinction with the A. E. F. in France and was given the title of major, is touring the midwest with "Business Before Pleasure."

Madame V. P. Popova, half sister of Anna Pavlowa and herself a ballet dancer at the Imperial Theater, Moscow, arrived here last week.

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on the Somme Front, November 10th, 1915
Geo. W. and Margaret C. Kyle.

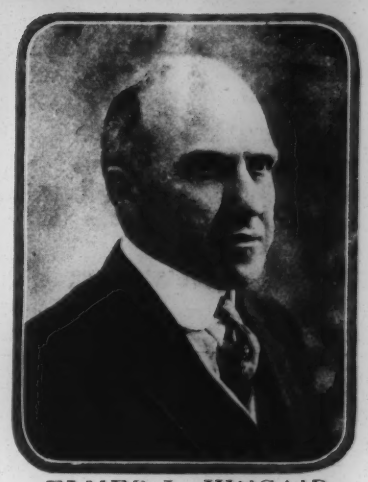
Jail for Ticket Scalper

Ernest Gross, of 148 West 49th Street, was sent to the workhouse for three days when arraigned before Magistrate Sweetser in Night Court last Monday night, charged with selling theater tickets on a public highway. He was arrested in front of the Lyceum Theater. The magistrate after finding out that he had been fined $5 for the same offense a few days ago, declined to give him the alternative of a fine.

. . .

Grace George Opens

Grace George made her first appearance as a Charles Frohman star in Sir Arthur Wing Pinero's latest comedy, "Quick Work," at the Collingwood Theater, Poughkeepsie, Nov. 13. In the company with Miss George are Martin Lewis, Sebastian Smith, John Rogers, Roy Cochrane, Frank Cullan, William I. Clark, Jane Grey, Adria Hill and Dorie Sawyer.



ELMER L. KINCAID

Recently elected Mayor of Mt. Vernon, N. Y., Director Craftsman Film Corporation, Vice President and Treasurer, International Consolidated Chemical Corporation, President Pokalon' Inc., Director National Bank of Corry, Corry, Pa., and part owner of Clarendon Hotel, Sea Breeze, Fla.

Whittier Season Soon

Robert Whittier has aranged to present his Russian drama, "The Night Refuge," by Maxim Gorky, at an early date. In the cast Mr. Whittier will include several well known Russian actors, who will appear for the first time in English. Russian music will be a special feature.

. . .

New Producing Firm

"Sunrise," a new play by Willard Mack, will be produced by the Central Producing Company, Inc., a new firm that has B. A. Verschleiser as president and treasurer, M. R. Fink secretary, and Paul Valois vice-president.

. . .

Schooley Coaching "Kids"

Ed. Schooley is whipping "The Katzenjammer Kids" into shape for its new tour under the office direction of George Gatts. Schooly is staging a new version of the piece which eventually will play a southern route.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING NOVEMBER 22.

Theater	Play	What It Is	
Astor	East is West	Peg Under the Willow Tree	402
Belasco	The Son-Daughter	To be reviewed	5
Bijou	His Honor, Abe Potash	Famous figure in politics	49
Booth	Too Many Husbands	Witty British comedy	52
Broadhurst	The Crimson Alibi	"Who Killed Cock Robin?"	111
Casino	The Little Whopper	A little lie set to music	49
Central	The Little Blue Devil	"The Blue Mouse" set to jazz	25
Geo. M. Cohan	See Saw	Sprightly musical comedy	72
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	297
Comedy	Fifty-Fifty	Musicalized farce	33
Cort	Just a Minute	Typical Cort musical show	33
Criterion	On the Hiring Line	Solving the servant problem	35
Eltinge	The Girl in the Limousine	Beddier than ever	57
Empire	Declassee	Brilliant play and playing	57
48th Street	The Storm	Fires of love and forests	61
44th Street	Hello Alexander	McIntyre and Heath's return	56
Fulton	Linger Longer Letty	To be reviewed	4
Gaiety	Lightnin'	Triumph for Bacon	519
Garrick	The Faithful	Masefield's play of Japan	48
Globe	Apple Blossoms	Kreisler and Jacobi music	55
Greenwich Village	The Lost Leader	Reviewed in this issue	15
Harris	Wedding Bells	Reviewed in this issue	13
Hippodrome	Happy Days	Panorama with a thrill	141
Hudson	Clarence	Typical Tarkington	74
Knickerbocker	Roly-Boly Eyes	Leonard out of vaudeville	69
Liberty	Hitchy Koo	Hitchcock rampant	57
Longacre	Adam and Eva	Well acted light comedy	82
Lyceum	The Gold Diggers	Chicken a la Hopwood	74
Lyric	Nothing But Love	Agreeable musical comedy	48
Maxine Elliott's	The Unknown Woman	Fireworks from the Yiddish	16
Miller's	Moonlight and Honeysuckle	Pleasing sentimental trifle	65
Morosco	Civilian Clothes	Comedy of the returned hero	84
New Amsterdam	Follies of 1919	The T. B. M.'s paradise	158
Nora Bayes	Greenwich Village Follies	Varied revue	152
Parisien	Repertory	French company	5
Playhouse	Palmy Days	Lackaye in California drama	33
Plymouth	The Jest	Triumph for all concerned	158
Princess	Nighty Night	Farce without a bed	88
Punch and Judy	Where's Your Wife?	Burlesque mystery melodrama	58
Selwyn	Buddies	Quaint soldier comedy	33
Shubert	Magic Melody	Romantic operetta	15
39th Street	Scandal	Was a sensation in Chicago	85
Vanderbilt	Irene	To be reviewed	7
Winter Garden	Passing Show	Zippy Winter Garden revue	41

**This Mirror Feature is imitated by other Amusement papers*

ACTORS' EQUITY

Two Traveling Secretaries to Spread A. E. A. Doctrine

One night last week there gathered at the home of Paris Singer an interesting group of people who come to hear Percy Mackaye's historical play entitled "Washington." Sir Johnston Forbes Robertson and Lady Robertson were there, the former a life member of the Actors' Equity Association and extremely interested in the strike, about which he asked many questions. "I often thought of cabling the association," he said, and then added modestly, "but I did not want to butt in." The last remark he made was: "The A. E. A. should encourage the actor-manager. He can be depended on not to regard the theater solely as a commercial enterprise."

We believe in the actor-manager, particularly in the one who does not always cast himself for the leading part. The one who regards, first and foremost, the make-up of his company; in other words, the one who directs his productions most of the time, instead of acting in them. We have some fine producers today, men like Arthur Hopkins and Winthrop Ames, and others, yet, we feel that such men as Booth, Irving, Phelps, who were actors as well as managers, made a greater impression on their age.

The A. E. A. has appointed two traveling secretaries, Messrs. George Trimble and Paul Dulzell, whose business it will be to spread the doctrine of the association. They may be called to travel from coast to coast, to go wherever the best interest of the A. E. A. calls them. Incidentally, they will pick up much valuable data in regard to stock companies and popular-priced attractions.

The date of the first big public ball to be given by Equity at the Hotel Astor has been set for Dec. 20. Its primary object will be to make money, and therefore the price of admission will necessarily be high. The Entertainment Committee has promised us another ball later on at a more moderate admission fee, which will be within the reach of all.

A friend has stated that he felt the ten-day probationary clause was vicious, in that it was the cause of great anxiety to actors who could not but regard their engagement as insecure until that period had passed. Yet, there is another side to the ten-day probationary period. Those who are let out must be replaced, and we may be the ones to get the chance. The limitation of the rehearsal period, fortunately, does not allow the director to continue altering his cost indefinitely.

At the last meeting of the council sixty-seven new members were elected and three reinstated.

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"Not Tonight, Dearie"

"Not Tonight Dearie" is the salacious title given a new comedy by Hal Briggs that Charles E. and Harry Clay Blaney have accepted for stock premieres.

. . .

Austen Not Sailing

Leslie Austen Denies the report that he is sailing for England with the "Five O'Clock" company.

BUTLER—Alice Augarde Butler died at the Woman's Homeopathic Hospital, Philadelphia, November 11, 1919.

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NO MAN'S LAND

By Mlle. Rialto

THE Prince of Wales Fan is the latest fad on Broadway and Ina Claire will be the first actress along the gay white way to introduce it. She will carry the fan in the second act of "The Gold Diggers"—the act in which she wears the colorful evening gown. Miss Claire who is quite an artistic little person, designed the fan herself and had it made by Henri Bendel. And Bendel, by the way, is responsible for the

Stunning Gowns

which Marjorie Rambeau is wearing. It has been many a long season since Miss Rambeau has had the opportunity to wear gowns of such distinction as those in which she appears in "The Unknown Woman." In the first act, she is seen in white, a beautiful lustrous satin, cut low and made in the fashionable design with straight lines and trimmed with just a narrow strip of sable. A cloth of gold evening dress, relieved with Peacock blue tulle was worn in the second act with an evening wrap of bright scarlet. And then, for the final scene she wore a simply made frock of blue velvet which set off her blond beauty perfectly. A fur coat, made on the newest lines, came from Russek's and completed a wardrobe which has not been excelled this season. But Miss Rambeau did more than wear beautiful clothes—she acted splendidly and is responsible for the success of the new play. And while mentioning the good acting of the play, we must not forget

Jean Robertson

in the difficult role of a "dope" fiend. Miss Robertson gave an entirely realistic performance as the wife of the unhappy heir. She made her appearance in the second act only and wore two costumes which helped considerably to give the appearance of wasted womanhood. At first she wore a suit of black and a close fitting hat of the same somber color, and later in the same scene she appeared in a dull purple dress, cut along the longest and "snakiest" of lines.

The Return of Julia Dean

was heralded with delight by all of her admirers who came to the opening of "The Magic Melody" just to see what Miss Dean would do in the way of acting with tinkling tunes for a background. Let it be said that Miss Dean carried off the acting honors of the play and held its really good story together, despite the many lapses in which dances and interpolated numbers held sway. Miss Dean looks many years younger and had her hair fixed in a decidedly becoming way. And several costumes, made by the Seiler Theatrical Costume Corporation, Inc., helped to make her appeal very strong indeed. And while Miss Dean acted

Fay Marbe Danced

divinely. Indeed, Miss Marbe is one of our most pleasing terpsichorean artists. In one number she wore a costume of shimmering moonlight white color that became her beautifully. And another frock of broad black and white stripes was stunning. Miss Marbe looked a very pretty picture in it, and she was given a song to sing, too. And though Miss Marbe sings well enough, it is as a dancer that she pleases most. Another member of "The Magic Melody" who pleased the audience was Carmel Myers, who

Deserted the Screen

to appear in the new musical play. Miss Myers is a dainty little person and sings in a small, but sweet voice and danced a few numbers with quite a little skill. She was first seen as an old fashioned miss and wore a dull blue silk frock and a poke bonnet of the same shade. But before the evening was over she had blossomed out as a very up-to-date young lady with the newest of evening frocks to add to her charms.

Very Smart Frocks

were worn by Margaret Lawrence who has scored such a success at the persevering bride of "Wedding Bells." It has been many a Harvest Moon since we have witnessed an evening of such perfect acting as that which made the Salisbury Field play stand in a class by itself. And first and foremost in the ranks was Miss Lawrence. But then, her very chic dresses and suits would have made a visit to the play worth while. An evening gown of soft white satin trimmed in a most unusual way with bright green tulle was simply perfect while a smart little walking suit of black velvet and sage green worn with a black velvet hat was very becoming. And finally, a plain little tan suit with an Alice blue hat completed a costume that was very attractive. Miss Lawrence's gowns were made by Jacques. In one act she wore an evening wrap

Made by Frances

that was very beautiful. It was of the bright green chiffon velvet which Miss Lawrence wears so becomingly, and was trimmed with a deep shawl collar of chinchilla fur. It was indeed a beauty. Then to add to an evening of sartorial bliss, came

Jessie Glendinning

smartly attired in a black duvetyn suit trimmed with burnt orange, worn with a toque of the same material and coloring. Indeed Miss Glendinning did look very charming. And though her other frocks were made by Lucille and were equally beautiful in themselves, it was the Lucille model in black and orange which was generally preferred. In one act Miss Glendinning had that always delightful honor of wearing a bridal robe and veil. And it was a beautiful outfit too. Mrs. Jacques Martin played the bride's somewhat old-fashioned mother. And though her ideas in matrimony were old-fashioned,

Hickson Costumes

which she wore were decidedly modern in design for a matron of good society. And Mrs. Martin, always so good in the role of a flurried parent, wore the gowns with distinction and managed to hold her own with the younger set.

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PATCHES

By LEE S. ROBERTS

Composer of "SMILES"

minded little comic relief.
equivalent of comic relief.
"The nearest accurate definition of "The Little Blue Devil" is to call it a

see some current comedy or drama and the following Thursday at a meeting of the club criticism and

"Back to Patches" Is Windy City's Battle Cry

Chicago Organizes Old Clothes Society to Swat High Cost of Clothing—Members Known by Song They Sing.

CHICAGO, Ill., Nov. 3.—This city is singing its way to shoddiness—and patches, broad, colorful patches that mother used to sew onto the long and shorts of childhood. And apparently Chicago likes it for the singing—and the shoddiness—is loudest in the City Hall. Chicago likes it so well that it is going to try it on New York and the rest of the country.

Chicagoans are no longer startled when they hear a man humming as he walks along the street or bends over his office desk:

I'd give up every other joy,
To be once more that barefoot boy,
A-wearing patches, patches, as I used to do."

Thereby Hangs a Tale.

They only smile in sympathy and understanding—they know the singer is a member of the Chicago Old Clothes Society, the constitution and by-laws of which state that its purpose is to wallop the old high cost of living by cutting out clothes—that is, new clothes. The society's membership, which is nearing the 10,000 mark, took Herbert Hoover's advice about beating the high cost of clothing by refusing to buy any for a year or so seriously—and there you are.

The society met with popular approval, especially after it adopted as its rallying cry the word "Patches!" and then went that stroke of publicity one better by adopting as its official song "Patches," written by Lee S. Roberts, author of "Smiles" and a former Chicagoan now living in New York. Roberts dedicated the song to the society with his "cordial wishes and congratulations."

New York May Follow.

Mr. Roberts added in a letter: "Being a Chicago man, I am naturally keen for anything Chicago does, and it is very gratifying to note that you are the first in this country to adopt such a sensible plan, but—don't forget that New York knows a good thing and it may soon go you one better."

Thomas J. Courtney, president of the society, and an attache of the Chicago city clerk's office, was one of the founders of the organization. He is strong for wearing patches to the harmony of song, and to this end passed the words and music of "Patches" among all the employees of the City Hall, with the result that when a taxpayer goes to the municipal building to pay his taxes he is regaled with the snappy aria on how best to economize where it will do the most good.

"New York is interested," Mr. Courtney said to-day. "I know, because we have received letters inquiring about our society. In fact, we have received requests for information from all over the country, and it won't be long before branches of our organization will be established in other cities.

"Then watch for the strains and signs of "Patches" in your own town and watch the cost of clothing go down!"

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WHERE SHOWS ARE—HOW THEY DID

BOSTON: William Hodge has settled down at the Wilbur for a long engagement, in his latest play "The Guest of Honor." The Shubert Gaieties" are drawing big crowds to the Majestic and at the Shubert, "Oh, What a Girl" is in its second successful week. George White's Scandals of 1919 close Saturday night after a record smashing run at the Colonial. Wm. Gillette in "Dear Brutus" begins his second week at the Hollis, where he is attracting capacity houses at every performance. Al Jolson returns this week to the Boston Opera House in his popular vehicle "Sinbad," for a two week engagement. "Forever After," with Alice Brady, will be seen this week at the Plymouth. Bertha Kalich will be seen in "The Riddle Woman" at the Park Square for a limited engagement. "Three Wise Fools" is delighting large audiences at the Tremont. Gleeson.

BUFFALO: MAJESTIC—Otis Skinner had to respond to his seventh curtain call at the end of the second act with a speech of thanks that mainly, consisted of a tribute to Mrs. Skinner, who with Jules Eckert Goodman, wrote "The Rise of Peter Barban." With Mr. Skinner there appears a capital company. Ruth Rose is graceful and extremely intelligent as the daughter of Pietro. Barker.

CHICAGO: OLYMPIC — Robert Martell is in his third and last week. The next attraction is Marie Dressler in "Tillie's Nightmare" November 28. COLONIAL—"The Velvet Lady" left here Saturday night and was succeeded by Fred Stone in "Jack O'Lantern." The Six Brown Brothers, Violet Zell, Teresa Valerio, Mabelle Cedars, Oscar Ragland and Katie Schmidt, the skater, are in the company. Mr. Stone will remain at the Colonial for two weeks only. CORT—"Cappy Ricks" gave its last Chicago performance Saturday night and was followed on Sunday evening by Nora Bayes, in "Ladies First." Irving Fisher, Florence Morrison and many others take part. GARRICK—"Tumble In" caught on instantly in Chicago, about a thousand being turned away last Sunday night. "Up in Mabel's Room" at the Woods and "Take It From Me" at the Studebaker continue to do the banner Chicago business, as reports from these houses indicate sellouts nightly, and the chances are they will remain in Chicago awhile longer. Atkins.

CINCINNATI: GRAND—Fred Stone in "Jack O'Lantern," literally packed 'em in week Nov. 10-15. Fred Stone is nearly the whole show, however, and we should hate to think of it without him. The Six Brown Brothers and their saxaphones deserve special mention. LYRIC—Channing Pollack calls his "Roads of Destiny" taken from the story of the same name by O. Henry, a theme with variations. It's lucky he did that, for otherwise we might have thought he missed connection in constructing his play. Even Florence Reed with all her art cannot lift it from mediocrity. Malcolm Williams was uniformly good, but Calvin Thomas seemed to feel the inherent weakness of the intended sympathetic character of David. Others in the cast were quite satisfactory. "Chu Chin Chow" follows at the Lyric, and "Listen, Lester," at the Grand. Goldenburg.

MONTREAL: HIS MAJESTY'S—"Woman in Room 13" played to fair business. The last act court room scene is about two decades behind the times. A good piece of work is done by Robert Edeson. Catherine Tower did good work as Laura Bruce. Mary Newcombe, Fay Wallace and William Halligan are also to be credited with good performances. 17-22, Luck of the Navy. Tremayne.

SAN FRANCISCO: COLUMBIA—At the Columbia this week appear Francis Bushman and Beverly Bayne (themselves) in the dramatic play "The Master Thief." A typical Morosco cast is with them and the play and players were much enjoyed. CURRAN—The Curran has a winner in "She Walked in Her Sleep." The stars are Miss Norton and Paul Nicholson. CASINO—The Casino has Will King this week in "Go To It."

Malini, the Magician, will come to the St. Francis Hotel for performances commencing Nov. 17. Barnett.

TORONTO: ROYAL ALEXANDRA—Gallo English Opera Company to the largest attendance thus far this season; all sold for the week. "The Mikado" was the opening bill. PRINCESS—"The Rainbow Girl," with Billy Van, Sydney Greenstreet, Grace Walsh and Harry Benham, to capacity, attendance. Dantree.

VANCOUVER: AVENUE — "Flo-Flo" played four performances and attracted fair houses. With the memories of "Maytime" and "Going Up," which appeared here just at the close of last season, still in mind, this musical play suffered a little in comparison. Rhoda Nickells and Paula Temple were the outstanding members. Wood

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WITH STOCK PLAYS AND PLAYERS

BOSTON: COPLEY—The double bill which the Jewett Players offered last week is being continued through this week owing to the success of these plays by Shaw. In "Widowers' Houses," the first on the bill, Leonard Craske and E. E. Olive are doing remarkable work. In the fact, the whole company deserve mention for their performance. "How He Lied to Her Husband" is very well played. Gleeson

BOSTON: COPLEY—"Miss Robinson" by Elizabeth Baker will be the next attraction at the Copley Theater. Miss Baker will be remembered for "Chains," which had so successful a run last season. The Jewett Players will be the first to offer "Miss Robinson" in this country. Gleeson.

CHICAGO: NATIONAL—The Lorin Howard Players close their stock season here this week, "Bought and Paid For" being the offering. Atkins.

CLEVELAND: PROSPECT—"Along Came Ruth" this week proved a popular vehicle in which to introduce Jane Lowe as the new leading lady of this organization. Miss Lowe made many friends during her first week's appearance here. Selmer Jackson maintained his same excellent standard in this production, and the other members of the organization added new laurels to themselves and to their director, Cecil Owens. Loeb.

MONTREAL: ORPHEUM—The Orpheum Players produced "His Majesty, Bunker Bean," one of those farces which one wonders why it was ever written and having been written why it was ever produced. To the credit of the Orpheum Players be it said that they did nobly with the material they had to work with. Smyth Wallace was excellent as the eccentric hero. Margaret Knight made a charming "flapper." Caryl Gillen, as the clerk, Max, did good work, and Edith Spencer was excellent as the cigarette smoking "grandma." Charles Andre was very amusing. Tremayne.

NEW BEDFORD: NEW BEDFORD—The Players presented Eugene Walter's "Just A Woman," with their usual success. Enid May Jackson was "The Woman," and in the court room scene Miss Jackson had a good opportunity for some strong emotional acting. Hooper Atchley was good as "The Man." John Gordon as "The Boy." Rita Davis as "The Lady" and Margaret Page as Mimi, were excellent in well played roles. Large attendance. Gee.

ST. PAUL: NEW SHUBERT—Harry Hollingsworth, the Shubert's new leading man, made his bow to St. Paul this week, in the role of Frederick Tile, impoverished lawyer, in "Here Comes the Bride." Inez Ragan is charming as usual. Helen Keers was excellent as were Joseph de Stefani and Sydney Riggs.

The Shubert's store of talent has been boosted this week by the addition of Harry Hollingsworth, Ruth Lee, ingenue, and Nan Crawford, second leading woman. Pfister.

SAN DIEGO: STRAND—The Brissac Players gave an excellent performance of "Mrs. Wiggs of the Cabbage Patch" for the week of Nov. 2. Eddie Lawrence was at his best in the character of Mr. Stubbins and Aline Wallace as Miss Hazy shared honors. Mrs. Wiggs was played in a very clever manner by Nellie Blanchard. Marjorie Bennett was charming as Lovey Mary and Patia Power played Miss Lucy in a most creditable way. Miss Brissac was out of the cast. "Broadway Jones" follows and will serve to introduce George Poultney, the new leading man. Chapman.

SAN FRANCISCO: ALCAZAR—The Alcazar did so well with "A Country Cousin" last week that it is continued this week also. The next attraction will be "A Dollar Down." Barnett.

SEATTLE: WILKES—"The Talker," a play of to-day by Marion Fairfax, was the offering of the Wilkes Players. The play was produced under the able direction of Addison Pitt. Jane Morgan gave one of her best performances. Alexis Luce played with his usual ease and ability. Others to whom credit is due are Cornelia Glass, Jane Darwell, Fanchon Everhart, Howard Russell, Ben Erway and Norman Feusier. "The Remnant" follows. Mendell.

WILKES-BARRE: NESBITT—"The Girl Who Came Back" was the opening stock attraction under the Blaney management. Harry Fischer who has played here on other occasions, was well received, and the other members of the company deserve praise for their part in the cast. Manager DeCoursey announces Cecil Spooner in the leading role of "Pollyanna," next week's play. Briggs.

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AT THE BIG VAUDEVILLE HOUSES

BIG SUPRISES AT THE COLONIAL

Vie Quinn Makes Great Hit in Dancing Turn

Not only are there some old favorites on the new Colonial bill but there are several surprise hits that helped the show hit a high-applause tension. There was comedy enough to round out good entertainment while the shimmy was there in a way to bring down the house.

Two negroes, Glem and Jenkins, working in "one" and appearing fourth, sprang the first surprise knockout of the Tuesday matinee, the men stopping the show cold and getting applause that rocked the building. It was a genuine hit and labeled with genuine applause that brought the men back for encores that boomed their stock all the more.

And what a rip-roaring applause cyclone was turned loose when the new dancing turn of Vie Quinn had finished. That Colonial crowd was for her forty ways. Some speed and some pep, to this shimmying, dancing kid! And some support she gets from that gelatine-moving male partner, Frank Farnum. It was Vie's day and she is sure of all the "big time" work she desires.

Herbert's Dogs opened and proved most entertaining, those leaping greyhounds winning big applause. Harry Cooper was remembered for former visits and his warbling was well received. Then followed a comedy score by Joseph Bernard in the "Who is She" sketch that has played the Colonial before. Bernard has worked in some new touches that enhances the act's value.

After the rest period appeared a strong array of talent which included Vinie Daly in some attractive frocks and well-rendered songs, Miss Daly handling herself with grace and singing with skill. Miss Daly is quite an artist and has shaped her routine for the best results. The William Rock act made a big "flash" and the Colonial regulars accepted the entire turn with applause and wonderment. The act looked just as attractive as it did at the Palace where it has been on view for several weeks.

Alshayne proved a comedy riot in the "next to closing" spot and as the regulars know his style of work Al was accepted with open arms. Closing the show was an act that held everybody in, namely Winston's waterlion and diving girls.

Mark.

DANCERS TOP ALHAMBRA BILL

Dorothy Dickson and Carl Hyson Please Uptown Audience

The bill supporting the headline feature at the Alhambra is difficult of classification as to whether it is good, bad or indifferent. This is because it seemed as if each of the acts only pleased scattered groups in the audience. There did not seem to be a concerted approval or condemnation of the turns as they went off. The one exception seemed to be Bert Hanlon, who got only a fair start with his material, but when he went into the Hebrew Liberty Loan speech he had the entire house with him.

The bill-toppers, Dorothy Dickson and Carl Hyson, were accorded

(*Continued in 4th column*)

Vie Quinn is the Big Surprise of the Week at the Colonial—Dickson aud Hyson Please the Alhambra Patrons—Many Good Songs at All Local Houses This Week—Big Acts at Palace.

SONG DELUGE ON VIEW AT PALACE

Topical Numbers and Special Numbers Get Run

It's a song deluge at the Palace this week. If it isn't a topical number from the shops of New York publishers it's some composition that has been especially written for the acts using the songs at the Corner.

Business is great. Pat Rooney is in his second week with his new turn, "Rings of Smoke" and the offering was even better received than it was last week. In fact it made such a slashing impression that all kinds of curtain calls were there, with Pat making a little speech about the act retained for its third consecutive week. And while on the subject of the Rooney hit another bangup, enthusiastic, surefire hit was individually scored by Mlle. Marguerite and Frank Gill. It has been many a day since such a dancing impression has been made in "big time" as that achieved last week and this at the Palace by the Marguerite-Gill dancing combination.

Anatol Friedland and his new act, with Lillian Berse, Phoebe Whiteside and Neal Mack as the principals, were happily received and encores were in demand. Miss Berse was applauded and Neal Mack also came in for his share of attention. Miss Whiteside more than held up her part of the turn, with some clever dancing. Miss Whiteside varying her routine most successfully. She also does some clever toe work. She works mighty hard to please.

Grace LeRue was there also. Miss LaRue sprang one of the newfangled pantaletted-pajama like outfits that recently hit these shores from yonder side of the briny and it didn't look nearly as nice as other dress layouts that Miss LaRue has formerly disported. Miss LaRue had a new song, "Say It with Flowers" that proved a decided novelty and was splendidly conceived.

Texas and Walker were new faces in the opening position. The closing was the strongest part of their lariat-spinning turn. In an unusually hard spot—'No. 2"—appeared Dan Bruce and Margot Duffet in their surprise and well-played playlet, "Thru the Keyhole" that was laughingly received.

Phil Baker got away quietly but finished like a whirling Dervish. Has a "plant"—the original Jo-Jo—who works in a box, the latter singing, talking and reciting, with Baker using all for laughing results. Baker was one of the surprising hits of the bill. James Thornton received an ovation that was touching. Jim shot over his funny monologue and used "The Story of the Irish Jubilee."

In succession followed the Rooney and Bent and LaRue turns. George Whiting and Sadie Burt were next to closing. Their success was genuine. In the closing spot were the LaToy Models—a corking good act of its kind and worthy of booking anywhere.

Mark.

PALACE
Texas & Walker twirl & twine.
Bruce & Duffet in "Thru the Key Hole."
Phil Baker has words and music.
James Thornton soliloquises, &
Phoebe Whiteside dances thru "Music Land" on her tip-toes.
Mlle. Marguerite also dances in "Rings of Smoke."
Grace LaRue sings with Joe Daly, & a new hat.
Whiting & Burt say songs.
Mlle. LaToys models pose.
By Ed Randall.

(*Continued from 1st column*)

a reception that reached what they deserved. Miss Dickson is among the very highest in her line of work. When she dances, either alone or with Mr. Hyson we respond to her peculiar charm to the nth degree. The Alhambra audience did not confine its applause solely to Miss Dickson or Mr. Hyson during the course of their act. The Biltmore Cascade Orchestra came in for a generous share, and the selection played by Max Dolin, the conductor, was received enthusiastically.

Alex Sparks and Company, which includes Florence Seeley and John Roberts, opened the show with their cat impersonations. Mabel Burke, assisted by Sidney Forbes, in her old time and modern "song revue," in which the audience is asked to judge between the charm of popular songs past and present, played in No. 2. The honors in this so-called judging were divided at Monday's matinee. The songs used were "Carolina Sunshine," "While Others Are Building Castles in the Air," "Tell Me," "Hippity Hop" and "Nobody Knows," for the representatives of the present time.

Guy Voyer and his unnamed assistant, a charming young lady who seemed to be as popular as Mr. Voyer, enacted Will M. Hough's playlet, "Never Again." Thomas F. Swift's clever alibis to Mary H. Kelly, his attractive partner, in their duologue, called "Gumdrops," convulsed the audience. A musical farce called "Once Upon a Time," featuring Jack Princeton, and having music written by Milton Schwarzwald and lyrics by Macklin Mayley, had periods in which the crowd responded generously. The well known song writers, J. Kerin Grennan and Bert Rule, sang a group of their own songs, some already popular and others surely will be. Dolores Vallecita and her group of performing leopards closed the show.

Tidden.

BUSHWICK HAS GOOD PROGRAM

Many Song Hits On This Week's Bill

Bert and Lottie Walton opened in a dancing act. Page, Hack and Mack followed with a strong arm sketch, entitled "Wait for the Finish," and the finish was worth waiting for, too.

Jack Allman and Maretta Nally, in "Vice Versa" were great. Both could sing well. Miss Nally made a very pretty appearance and talked well and made a hit just by smiling and showing her pretty dimples and teeth. They sang together "Sweet Kisses" and Miss Nally sang "Nobody Knows and Nobody Cares."

George Austin Moore came next with songs and stories of a colored man going through the war. He also sang "Good Bye Alexander" very well. His stories were new and original. McKay & Ardine, ever popular, in "All in Fun," sang "In My Baby's Arms" which went over good. Ethel MacDonough, singing old and news songs, including "Camp Fire," "Mary," "Sidewalks of New York," etc.

Mehlinger and Meyer, singer and composer, in their own compositions, singing "Maryland," "Here Comes the Bride" and snatches of their past and present hits.

Gould

(*Continued on page 1837*)

NO TRUTH IN RUMOR LOEW TAKES OVER J-L & S HOUSES

Aaron Jones, Head of Chicago Amusement Firm, Brands Yarn of Change as "Absurd"

ALONG Broadway this week sped the report that the Marcus Loew offices had taken over all the houses either owned, controlled or operated by the Jones, Linick & Schaefer interests in Chicago. In fact the rumor gained such headway that it behooved Aaron Jones, the president of the J. L. & S. interests to issue an official statement, vigorously denying the report. Mr. Jones' denial is as follows:

"Please deny emphatically that Jones, Linick & Schaefer are disposing of their interests to anybody. Brand it as a lie! I feel that my business career in Chicago will bear witness that I have never made any false statements. It is quite true that we have a booking affiliation with Marcus Loew which has been in existence for six years. In fact our booking agency in the North American Building of which James C. Matthews is head, bears the name of Marcus Loew Western Booking Agency.

"Jones, Linick & Schaefer will however be interested with Loew in the erection of a new theater in Chicago's loop, an announcement of which will be made within sixty days. We will also be interested with Marcus Loew in several other theatrical propositions."

Jones, Linick & Schaefer is one of the best known and most successful theatrical firms in the country and operate some of the principal houses of Chicago, both within the Loop District and outside in the residential districts.

Maxwell Extending

Just when folks along Broadway thought Joe Maxwell was getting ready to retire from the show business Joe up and fires a broadside of prospective activities that proves he is deeper in the producing game than ever. Joe has also gone into the picture end, having added Edward Hemmer, long the personal manager of Mary Pickford and a film man of wide experience and international reputation, to his New York staff, Hemmer to take full charge of all picture work that the Maxwell office will handle. One of Maxwell's latest is "A Debut in Dubuque" with six men and a woman.

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Operates The Rose-Ella

At 2480 Broadway is a little shop that is doing a nice business and is being conducted by women of modern ideas in millinery. The shop takes its name from its owners, namely the wife of Al Shayne, the vaudevillian, and her sister. Mrs. Shayne's first name is Ella and her sister's Rose, hence the Rose-Ella. Meanwhile Al Shayne keeps up his vaudeville dates and has run out of banks to take care of his savings.

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Has Capitol Program

The new Capitol Theater program is now in the compiling hands of William F. Jones, general manager of the Supra Sales Service Inc., and who is also wellknown as a legitimate actor, and last professionally connected with Mack Sennett's "Bathing Girls" show. Jones is now getting a special Thanksgiving program ready for the Capitol. S. P. Whiting is associated with him in the work.

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Operate Dance Hall

Charles B. Ritter and Clarence Wilson (Belmont and Wilson) are now operating a dancing academy in Gaiser's Hall, Chambersburg section, Trenton. As both boys have held jobs as instructors of popular dancing, the new venture will no doubt prove more profitable than vaudeville.

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Beg Pardon

In the Vaudeville Volleys department last week the name of William F. Hennessey appeared in an article calling attention to that gentleman's aproaching birthday anniversary. The name "William" should have read Daniel. Beg pardon, Mr. Hennessey!

Song Writers Open Studio

Larry Briers, pianist at Cafe de Paris, and Lee M. Walker, who has been associated with the Henry Burr Publishing Company as lyricist, have opened a studio at 145 West 45th Street, together with Byron Gay, composed of "The Vamp." Messrs. Briers and Walker are promoting their numbers, "Nothing Counts But You," "Thoughts of You," "I'm Homesick for You" and "My Lovin' Eskimo," and are also preparing special song material for vaudeville and concert artists.

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Pryor's "Legion March"

By way of celebrating Armistice Day, Arthur Pryor, who is at the Capitol with his band wrote the "American Legion March" which he dedicated to the American Legion. Pryor's Band played the march for the first time on November 11 and it made the biggest kind of an impression. Joseph W. Stern & Co. are publishing the march.

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Staked Big Sum

Carlton Hoagland, who manages Henderson's, Coney Island, during its summer season of vaudeville, is reported having invested heavily in the new act that Pat Rooney and Marion Bent are offering at the Palace. Had the act failed Hoagland would have lost a tidy bank roll. However, the act is over and in demand.

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Plunkett Inc. Dissolved

The James E. Plunkett (Vaudeville Manager) Inc. of New York, has dissolved, according to the reports from Albany. The company was incorporated July 20, 1910, capitalized at $1,000. James E. Plunkett was president and Anna V. Plunkett, treasurer of the corpration.

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Mercedes Reopening

Reports to the contrary notwithstanding the Mercedes Road Show is going on tour again, with a new route having been lined up by Joe Conoly who came east to lay out the dates.

THAT FASCINATING BLONDE

PEGGY CARTER

Formerly with Ziegfeld "Midnight Frolic" and "Century Grove," now with Anatol Friedland's "Musicland" at the Palace, New York, this week

IS THAT SO!

On account of numerous suggestions from patrons of the Capitol that she did not appear often enough, and the fact that she made a decided hit the opening night of Ned Wayburn's Demi Tasse Revue, Muriel De Forrest has been given a special number by Mr. Wayburn, which she presented for the first time on Monday night.

Mabel Livingstone is handling the publicity for Olga Petrova.

According to a printed statement in the daily press, Florence Walton, known in private life as Mrs. Maurice Mouvet (Maurice the dancer), in regard to the report that Supreme Court Justice Platt in White Plains had appointed Oscar Leroy Warren as referee to take testimony in the suit for divorce brought by Miss Walton against her husband and dancing partner, declares it is all a mistake.

Rose Clark is to be featured in a new vaudeville novelty entitled "Looking Ahead," which is the joint work of Howard J. Green and Milton Hocky. The Clark act is being booked through the Floyd Stoker office.

Ernest Brewster, who has been serving Uncle Sam in the Intelligence Department, has left the service and is now in Paris where he expects to remain for at least a year.

CHANGES REVUE

Ned Wayburn Cuts "Demi Tasse" Show at Capitol

The New Wayburn revue, "Demi Tasse" at the Capitol has been cut down to about half its former running time. Ned himself has done the pruning and he has done a good job. Jim Toney, who had much to say on the opening night as a master of ceremonies and who appeared individually and in a specialty with his wife, Ann Norman, has had his alloted time cut to almost nothing, with Jim doing well with a dancing "bit" but hopelessly lost with what talk that he is still doing.

Some of the long numbers are gone. Also sections of the pictures that took up more time than anything else are out. The withdrawal of Mae West and her musicians helped to shorten the show. However Lucille Chalfant, prima donna; Laura Regay, acrobatic dancer; Muriel DeForrest, ingenue; Paul Frawley, tenor; and Will Crutchfield, lariat expert, are retained, with much of their "first night" work shortened without detracting from their stage worth. Parish and Peru were among the late acquisitions, their acrobatic agility and barrel jumping feats proving a big boon to the vaudeville section. And one must not forget the only "Singing Conductor" in town, namely Cass Freeborn, who not only warbles well but swings an orchestral baton with decided effect and grace.

The song hits are "How Can You Tell?", "You're the Finest of Them All" and "Come to the Moon." One of the distinct hits was the wild west number led by Crutchfield. The hardshoe dancing by the chorus is typical of Wayburn's style.

It is reported that other changes are pending, with Miss Chalfant withdrawing after this week to join a big vaudeville act. Mark.

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Looked After the Shop

Billy Curto, the handsome, urbane proprietor of the Strand Barber Shop, has been missing from his tonsorial sanctum for several weeks, owing to illness which confined him to the Italian Hospital. While Billy's away his shop has been admirably looked after by his right hand bowers, Salvatore, the first barber, and little Miss Virginia, the manicurist. The shop does a big business among the theatrical folks and the song publishers in the Times Square district.

NEW PANTAGES THEATERS OPEN AFTER FIRST OF YEAR

"Pan Time" Building In Toronto, Los Angeles, Kansas City, Salt Lake, St. Paul and Memphis

ANY thought that the Pantages Circuit, which still has its sponsor and originator, Alex. Pantages, personally directing its executive and building activities, is standing still is quickly dispelled by a glance at the list of new theaters that will grace the "Pan Time" within the next year.

Pantages is building new theaters in Toronto, Los Angeles, Kansas City, Salt Lake, St. Paul and Memphis.

The best progress has been made in Salt Lake and Los Angeles, when the new Pan theaters are expected to be completed and ready for occupancy by New Year's. Los Angeles may be a little later, but Salt Lake will surely be ready after the first of January.

The Toronto house is expected to be ready by February 1 or a few weeks later.

The Kansas City theater will be finished by next April.

Memphis will not be completed until March, while the last house to be built will be in St. Paul.

The Pantages Circuit embraces most of these stands excepting Toronto, St. Paul and Memphis.

Pantages shows routed via the regular Pantages channels will be routed for the new houses when ready.

New Keith House, Schenectady, Not To Be Completed Before Christmas
Lieutenant Brymn Has Formed A Vaudeville Act With Part Of Band
A Vaudeville Version of "Moloch" Arranged By New York Producer
Work On New Henderson's, Coney Island, Expected To Start In Spring
Orpheum Plans New Houses As Result of Tour By Circuit Heads

THE NEW ACTS

WILD OVER JAZZ

Americans Returning From Paris Declare Jazz Music In Great Demand

Returning Americans in the last of the American Expeditionary Forces from overseas—Americans of former stage service—who had occasion to visit Paris on leave of absence declare that the capital of France is simply crazy over American jazz music. The hotels there are anxious to have plenty of jazz and the restaurants and cafes are all eager to engage musicians to play the jazz.

William Green, a former vaudevillian, who is considered the only vaudeville player who went overseas as a commissioned officer, has returned to these shores with the word that jazz numbers are all the rage in Paris.

While abroad Green roomed for a time in Paris with Eugene Brewster formerly of the Morse and Feist music companies in New York and both Green and Brewster received offers to stay there and open with the entertainers at the Palm Garden which was scheduled to start what is styled "the American Rector's of Paris" on Oct. 15. Brewster has been working with a jazz band in Paris, his last engagement being at the Apollo there.

According to Green, American jazz musicians can make big money right now by going to Nice where all the big hotels including the Negresco, the Ruhl, St. Petersburg and Maxim's are jazz mad.

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Locked the Quinn Act Over

Executives from the B. F. Keith Exchange dropped in at the Colonial, Monday and Tuesday, to give the new Vie Quinn act the "once over" relative to its confirmation for dates at the other "big time" Keith houses. A number of minor changes were suggested, which Frank Hale complied with immediately. The act goes to the Alhambra next week, with the Palace the likely destination the week after.

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Actor is Song Writer

Herman Gibson Jacobson is best known as a song writer, but it now develops that the present juvenile actor with "The Rabbi's Melody" at the Second Avenue Theater is none other than Jacobson. He is the composer of "The Girl of My Soul" and "We Are All for You, Mr. Wilson," and is a co-author of "She Was All that a Pal Ought to Be."

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VARIETY to Move

As the present site of the Variety office is to be turned into a big theater and office building, the Variety must move, and it is understood that a lease has been taken by the publication upon the building now occupied by the Frances, Inc. (Modes), at 156 West 46th Street.

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Orpheum Balks

The Orpheum Circuit is not to play the Bee Plamer act, after all. Just when it looked as though the shimmying girl would get the western route, Martin Beck decided that the act would not suit the circuit as a whole. The Palmer act is reported receiving $1,650 weekly.

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New "Sister Act"

Elvia Bates is in another new "sister act." She and Hattie Barlow, who formerly worked with Honey Hurst, have framed a new "double."

Vie Quinn and Co.

Songs and Jazz 17 Mins; Full Stage—Colonial

The shimmy may come and the shimmy may go but Vie Quinn's exhibition of this popular phase of dancing is going down into the archives of vaudeville history as a demonstration of shoulder-shaking that so far has the shade on the exponents of this dance up to the present time. At the Colonial—little Vie, aided and abetted on this dance thing by Frank Farnum, in a routine of shimmying and jazzing stepped like a house afire, her speed and pep having that uptown crowd rooting long and hard for more. Farnum sets a fast pace but Miss Quinn, who long worked at the Palais Royal, stepped out into the calcium and danced her way into the hearts of the Colonial audience. Miss Quinn dresses in a fashion all to her credit and flashes the shimmy in a manner that is now an accepted standard by those who dote on that form of dancing. With Miss Quinn is the Memphis Five, who jazz things up for both the dances and the singing, which has George Kreer offering several numbers that were enthusiastically aplauded. Among his songs were "Poor Butterfly is a Fly Gal Now" that served as the introductory number for Miss Quinn and Farnum for their first dance ala Oriental but too fast to be traced to any Far Eastern mold and "Into the Heart of a Rose" that was sung in good voice and effectively sent over. But the soldier boys threw away their crutches when Vie and Frank tore into the "shim." By way of putting in new effect tambos were used and they sure jiggled an accompaniment that sounds new and novel after all the crash, slam and bang the jazz boys give them on the brass. The lil' ol' pep abounds high and ponderous and that alone will send the act over anywhere. Some toning and changing will have the act ready to smash over a hit of large proportions when it reaches the Palace. Frank Hale not only produced the turn but staged it. Mark.

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Bruce-Duffet Company

"Thru The Keyhole" (Playlet) 12 Mins.; Special Drop and Setting—Palace

The Bruce-Duffet is to the vaudeville fore once more with a smart little skit entitled "Through The Keyhole." The act opens in "one" with a door leading to a drawing room furnishing the keyhole tag line, the servants, first a maid and then the butler peering through the key aperture to watch what their mistress was doing. A man drops in to answer the ad for a chauffeur. As he enters door in center and same is closed after him he dropped the remark that he "must have this job." The lady of the house catches her maid peeking through the keyhole. Admonishes her that's all. She goes to room interior to see applicant for the vacant place in her servant retinue. Butler is at the keyhole when stage is darkened and drop is raised to wings showing room ala keyhole range with Mrs. Williams talking with the visitor. Considerable exchange. Mrs. W. declares the man accepted must have speed, nerve and intelligence. To make a long story short the man when about to be dismissed draws a gun, locks the door and proceeds to blackmail the woman. Says her husband had wronged his sister who is none other than Mrs. Williams' maid. The man says one thing will satisfy him and that is Mrs. Williams must accept a divorce, so her hubby can marry the maid. Then he strikes a bargain that he will quit the premises if she gives him a kiss. In quick succession Mrs. W. learns that the maid is not his sister. The man says he pulled the trick to Consternation! She does however, show he had speed and nerve. As to intelligence he said he had that by refusing to tell her husband of the kiss. Husband returns and Mrs. Williams introduces him to the new chauffeur, telling hubby that he has all the requisites and that furthermore the little moustache the man had could be retained as it tickled—there's a break in her further speech as the curtain falls with the idea well presented. The act is not only well played and well staged but the idea strikes vaudeville as both novel and ingenious. Mark.

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Elsie Mains and Boys

Elsie Mains may be a bigger woman physically than Bee Palmer, but just the same she can outsing forty Bees, and when it comes to dancing, is a shade beyond Miss Palmer, except that Bee goes in for more contortionistic work with the bare shoulders. Miss Elsie outdistances Bee on dressing, making more changes, and, all told, has a jazz band that also stacks up well with Palmer layout, except the jazzists with Bee are much better equipped with experience, showmanship and routine. Miss Elsie is a cheerful worker, has spent money on this turn which on its 23rd Street exhibition should go through a most successful season. Miss Mains' repertoire incudes "Alexander's Ragtime Band is Back from France," "Nobody Knows," "The Vamp," "Beale Street Blues" and "Dixie Land Is Dixie Once More." Miss Mains has a good strong voice and is of the coon-shouting species that is in big favor now that the shimmying stripe of songs is all the rage. Her two brass musicians should remain seated for the finale. The Mains act was a big, happy hit at the 23rd Street. Mark.

(*New Acts Continued on Page 1841*)

20 YEARS AGO TODAY

Fred Niblo Announced to Head Own Vaudeville Company Next Season.

Ching Ling Foo Closes Long Engagement at Keith's Union Square.

Genaro and Bailey Head the Bill at Tony Pastor's.

Loney Haskell and James J. Morton With Bowery Burlesquers

Colonel Hopkins Brings Hawaiian Glee Club and Hula Dancers to Hopkins', Chicago.

10 YEARS AGO TODAY

Billy B. Van and Beaumont Sisters Appear at Fifth Avenue in New Sketch Called "Props."

Both Houses of Parliament in England Recommend Censorship of Music Halls.

American Actresses' Assistance Association Formed by Annette Kellerman, Nella Bergen and Other Vaudeville Players.

Vesta Victoria Has Her Jewels Stolen in London.

Wondering About Al

Not long ago, through the mysterious channels of the music world, emanated a story that Al. Jolson—he with the bank accounts and a contract with the Shuberts that is weekly adding to his savings—was to individually engage in the music publishing business. The rumor has set the wags to work and much wonder is going the rounds that such a move is contemplated when the money-making Al. is getting all sorts of royalties from the Remick Company for his song, "You Ain't Heard Nothin' Yet," with Jolson having no worries but just how much each week's sales will be.

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Berlin's New Ballad

While the royalties and publicity are still pouring in from the countryside and local theaters on Irving Berlin's popular ballad, "Nobody Knows; Nobody Cares," Berlin writes a new ballad that bears all the earmarks of being the biggest sentimental number ever written by him. It's entitled "Was There Ever a Pal Like You?" The lyrics of the chorus are away from the stereotyped.

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Chasing the Thief

George Polly, known as the human fly, cancelled his engagements last week in Detroit, where he was playing at the Lyric Theater, in order to return to Cleveland in pursuit of the friendly enemy who absconded with his overcoat, in which was a wallet containing $350. Polly put the money in his pocket to give the stage hands of the Lyric a party, but the thief spoiled the whole thing.

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Free of Tax

The courts of Iowa have held that a chautauqua is an educational institution and not subject to state, county or municipal taxes, licenses or anything else. The matter was tested at Eldorado, Iowa, a few weeks ago when the mayor assessed a license against an outside chautauqua. The courts held he was in error, so the chautauqua-vaudeville is free and goes taxless.

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Billy Rock Peeved

When William Rock discovered that a little stepladder or flight of steps was not in position at the Colonial, Mohday, and a box was substituted so the act could go on, Rock held the curtain fully five minutes until the step was provided. Billy is sure a stickler for the little details.

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Sunday Slightly Off

The vaudeville concerts in and around New York, Sunday night, did not do as well at the box office as on previous Sundays, with the warm weather given as the alibi for the slight slump. However, all did a big business, with the Century showing takings below the previous two weeks' returns.

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Makes New Connection

Jerry Hitchcock, who has been with the Ray Hodgkon Vaudeville Agency for several months, has severed his connection with that office and is now associated with Rose and Curtis, in the Palace Theater building.

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Petrova Writes Song

It has come to light that Mme. Olga Petrova has written the words and music to a new song entitled "The Road to Romany."

VAUDEVILLE VOLLEYS
FROM VANCE

AT THE PALACE, CHICAGO
Mortons Head Best Bill of Season

What seems to be one of the best vaudeville bills so far this season is on view here: The Four Mortons (second edition), Sam, Kitty, Martha and Joe, in "Then and Now," are the headliners. William L. Gibson and Regina Connelli in Aaron Hoffman's new comedy, "The Honeymoon," comes next. Andrew Mack in "Songs and Stories"; Sidney Phillips in "Songs and Stories." Elsie White, creating strong ideas; Abe Frankl at the piano. Harriet Rempel and Company in a playlet of romance, "Tarrytown," by Tom Barry. Patricola and Myer in "The Girl and the Dancing Fool." Fink's Mules, billed as vaudeville's equine joy fest. Ishikawa Brothers, billed as Japan's noted hand equilibrists. Atkins.

AT THE MAJESTIC, CHICAGO
Blossom Seeley Headlines Good Show

Blossom Seeley with Bennie Fields, Grossman, Lynch and Lopez, in "Seeley's Syncopated Studio." Kranz and LaSalle in "Songs and Foolishness." Clarence Oliver and George Olp in "Discontent," by Hugh Herbert. Charley Grapewin in "Jed's Vacation." Vernon Stiles, billed as our American tenor, formerly of the Metropolitan and Chicago Grand Opera Companies. "Toto," the clown. Foley and O'Neil, in "A Couple of Nifties." "Smiling" Billy Mason and Alice Forrest in "The TNT of Vaudeville." Gene Greene, the character delineator of popular ditties, closes the bill. Atkins.

Big Business at State-Lake

George Macfarline, billed as "The Favorite Baritone," heads the bill; Lee Kohlmar in "Two Sweethearts" recently at the Majestic; Adelaide Mason and Rube Beckwith; Sherman Van and Hyman; Clifford Wills and several others. Big business rules here at all times of the day. Atkins.

House Changes Hands

The old Gayety, Chicago, has again changed hands. Messrs. Linick and Jacoby have acquired the former burlesque house and are renaming it the State-Congress.

Announcement is made that a policy of popular-priced vaudeville will be installed at the State-Congress, starting Nov. 22 (Saturday). Eight acts will be offered, with the bill changes twice weekly; feature films will also be offered.

For American Legion

The American Legion in Chicago hustled like Trojans and sold tickets for the eight days' engagement there of the circus and menagerie display that started November 8 at the International Theater, Union Stock Yards. Thomas P. Conroy and W. T. Smith were the promoters. They also plan similar events for Peoria, Bloomington, Springfield in Illinois and Milwaukee.

Kouns Sisters Booked

The Kouns Sisters, Sara and Nellie, who have recently returned from Europe where they were for some time entertaining the Pershing troopers, have been given a route by the B. F. Keith Vaudeville Exchange, their first New York appearance since their return being at the Colonial next week.

THE day of the vaudeville drunkard is apparently past. No dates are being messed up by inebriated vaudevillians.

In days gone by they were almost weekly occurrences.

Chris Egan is thinking of moving to the country next spring. Says apartment life in the city stunts the growth of the Egan offspring.

Daniel F. Hennessey wears the smile that won't come off.

Johnny Collins recently visited his pa in Chicago. The latter's a police sergeant there.

Vaudevillians as voters will be a reality some day.

Ed. Clark (Clark and Verdi) may buy a farm near New York.

Elmer Rogers came out of a bank the other day. He had to come out some time.

Harry Springgold says business is A1 out Chicagoway.

There's a sign in Sully's Palace Theater barbershop forbidding hilarity. Sully says the barbers have orders to use their razors.

Morton and Glass

will likely get busy at once and prepare a new act for vaudeville. They did their old turn at the Colonial last Monday week and dropped from the bill after several shows. They are clever vaudevillians and should not become discouraged.

P. Dodd Ackerman is putting a lot of time, energy and work to vaudeville, one of his latest contributions being the Carlos Sebastian act. Mr. Ackerman is always on the go and hard work is his middle name.

When the Capitol puts on its new revue vaudeville will regain two former turns in Toney and Norman and Parish and Peru.

Army uniforms are fast disappearing from vaudeville. They no longer draw the quick sympathetic interest they did some weeks ago.

Vaudeville "nuts" are cracked. Some of them should be and crushed for good.

We hear the Eva Tanguay Palace date is off for the present. Eva is off for her new California home. The MIRROR reported this Pacific Coast purchase months ago.

'Dan Hennessey Told Us

that the veteran members of the B. F. Keith Vaudeville Exchange know only one word in the English language and that is "work." He says that they are among the first to arrive and the last to leave their offices.

The navy took the boys over to France but vaudeville seems to have brought a lot of them back.

Vaudevillians are generous. Many pay to see the Palace show each week and they are among the first to lead in the applause.

It's about time Marie Empress showed up for her local theatrical date.

Some of the Prohibition jokes in vaudeville are as dry as certain spots in New York.

They Grab 'Em Fast

for vaudeville nowadays. A joke that sounds new along Broadway attains the popularity of a gink tossing away dollars, judging from the way vaudevillians help themselves to it. Last week we encountered at least four acts using a gag that a Broadway show first planted on the stage, namely "Did he leave his wife much? Not much, about a half gallon." Of course it's twisted around but the pun is there undisguised.

Dot Phillips is sojourning on Broadway. Incidentally Miss Phillips, who is a clever little actress may shortly make her debut in one of the new Broadway shows that are clamoring for admission to the local theaters.

One of the finest little fellows in this wide theatrical world is Mr. Travers, the genial, affable and courteous assistant manager of Proctor's 5th Avenue. He never gets ruffled or out of kelter and everybody who knows him likes him immensely.

Business at the Palace

had almost convinced us it long ago had registered its biggest week in vaudeville when along comes the William Rock-Jimmy Hussey-Pat Rooney week at the Palace and blooie goes all past marks for attendance. And atop the record-breaking week went the record-breaking payment of combined salaries for acts, the Messrs. Rock, Hussey and Rooney hauling down more vaudeville money for one week's engagement than at any previously booked variety appearance. And don't forget the Palace is getting a little more money on its admissions than in other years.

Vaudeville prosperity continues. Even Brooklyn has caught the infection and in far-off Greenpoint business was never better. And the same for the pop houses in the adjacent neck-of-th'-woods.

Chick Sale has sidetracked his proposed starring appearance indefinitely. However Chick is enabled to keep the wolf away from the door by playing for the "Midnight Frolic." Chick is getting ready for a picture series.

Michael Duffy is

our choice for successful vaudeville managerial comment this week.

After experimenting with managers at the 23rd Street and shifting a few of the boys around it came to pass that Michael Duffy (Irish and proud of it) was planted there as house manager. And the successful, earnest way Mike is running the house has assured the Proctor offices that they made no mistake in switching Duffy from the 5th Avenue to the Twenty-third Street place. Duffy for a long time was at the Broadway Theater where he helped William H. Quaid put the 5th Avenue on the map. We have watched Duffy under all conditions and are firmly convinced that in performance of duty and being on the job day and night Mike Duffy is worth his weight in gold. He's always figuring how he can boom business and is busiest on the figuring when the house is turning them away. Duffy has a system at the 23rd Street that has the place one of the quietest and orderliest in town and once where gallery rowdies occasionally held sway is like a Sunday School room today. Duffy showed them the light. Mike's a modest fellow and continually singing the praises of some other man. But there is nothing upstage or stuck up about Duffy who won his professional spurs outside of New York but made good the moment he landed on Broadway.

The Vaudeville agents and artists are mighty glad the Federal Commission ended its quizzing of the men and women within its ranks. However those who were called in the investigation of how vaudeville conducts its business wrote its history.

RIVERSIDE
Potter and Hartwell carry their fingers like Chinamen from London.
Luba & Sonia & Ben Meroff fiddle, sing & dance.
Gallagher & Rolley purvey great fun in "The Battle of Whatstheuse"
Lowry & Prince sing a little, & dance a little, & fool around a lot. Anna Wheaton & Harry Carroll make the hit of the day with their jolly music.
Maryon Vadie danseuses with Kobeleff
the while Ota Gygi blows his violin. Phil Baker strokes his, too.
And "Extra Dry" is extra a lot of things.
By Ed Ramsey

VAUDEVILLE BILLS

(*Continued from page 1833*)

and Lewis closed the bill in their American Chinese Fantasy "Chicken Chow Mein," including a small chorus of pretty girls with pretty gowns, and altogether came as near being a musical comedy as could be produced on the two a day.

Husted.

. . .

ROYAL HAS POPULAR BILL

U. S. Glee Club and Joe Laurie On Program

The Royal program this week does not include any big, in the full meaning of the word, headliners. Instead, two popular features are placed most prominently in the billing. These were the United States Glee Club and Bert Baker and Company. But it remained for two of the acts on the supporting bill to equal them in success. Kellam and O'Dare and Joe Laurie, Jr., were the cases in point.

The U. S. Glee Club sang its usual repertory with a few changes in the solo and quartet numbers. Jerry Swinford, the conductor and soloist of the organization, elects to sing only ballads. He has a better voice than judgment, it seems. The "Worth While Waiting for You" and "I'm Forever Blowing Bubbles" are all right, to be sure, but why he includes the rather tiresome "While Others are Building Castles in the Air," when he has the choice of so many more lively and better songs, is a mystery. Bert Baker and Company, playing the now familiar "Prevarication," closed the intermission and sent the crowd out still laughing.

Joe Laurie, Jr., making his first appearance at the Royal, doing a single, knocked 'em off their seats, as it were. His family affairs delighted the neighborhood audience. Kellam and O'Dare opened the intermission with a laugh wallop. The man's utter nonsense earned roars. Walter Weems, the gentlemanly raconteur and tuba player, was a significant hit. To his tuba repertory, Weems has added "The Vamp" with success.

Waxine Brothers and Boddy, the comedy dog, started the afternoon show off well. Pat's sister, Julia Rooney, and her partner, Walter Clinton, made more of a hit in second spot than is usual for such an early turn. Joseph Bennett and Edward Richards, playing a blackface act under the title of "Dark Clouds," danced their way into a big hit. Josie O'Meers sang and walked a wire in closing.

Tidden.

. . .

HUSSEY A HIT AT THE 81st ST.

Shimmy Police Station Popular with the Fans

Jimmy Hussey continued his triumphal march around the Manhattan sector of the Keith houses at the 81st Street Theater this week. Always a capital entertainer, he has demonstrated good showmanship. He has sensed the need, or rather the appeal, in vaudeville of miniature musical revues, and surrounding himself with girls and jazz music and Tot Qualters and William Worsley, to say nothing of a company of men, he has a most pretentious offering. Hussey's comedy style makes the same hit as of old. In Miss Quarters he has an assistant of unusual beauty and charm. Worsley's voice was of course heard to good advantage. But the mainstay of the whole act are the shimmy cops in their shimmy police station, who turn their jazz machines upon the audience.

Jimmy Hussey was always in demand as a comedy "single," yet he went to work and offered a big act that cost money to produce and operate

Herbert Clifton in his female impersonation was a pleasing feature. His travety on certain feminine tendencies in clothes was funny. And in a day when female inpersonators are crowding New York, that is not a mean acomplishment. Developing his act along even greater lines will make Clifton even more popular. Sully and Houghton have brought some new material to their offering, "Between Dances," which gave it new popularity. Finlay and Hill sang several numbers effectively, and William Brack and the Dorans were other features.

Reid.

(*Continued on page 1840*)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Dramatic Mirror, published weekly at New York, N. Y., for October 1, 1919.

State of New York,
County of New York—ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. M. Lokker, who having been duly sworn according to law, deposes and says that he is the Business Manager of the Dramatic Mirror and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, United Motion Picture Publications, Inc., 1639 Broadway, New York, N Y.

Editor, None.

Managing Editor, Louis R. Reid, 1639 Broadway, New York, N. Y.

Business Manager, C. M. Lokker, White Plains, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

United Publishers Association, 239 W. 39th Street, New York.

H. Ashton Wyckoff, 1639 Broadway, New York, N. Y.

C. M. Bishop, 20 Halsey Street, Brooklyn, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

David L. Williams, 437 11th Ave., New York, N. Y.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

C. M. LOKKER,
(Signature of business manager.)

Sworn to and subscribed before me this 27th day of Oct., 1919.

JEROME L. FALCONE,
Notary Public, New York County,
Register's No. 288,
Commission Expires March 30, 1920.

Emma Krause

PRESENTS

"SEVEN HONEY GIRLS"

THAT CLASSY ACT
IN
MELODY and MIRTH

Always Working **Direction Nat Sobel**

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PALACE THEATRE BUILDING, NEW YORK

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IN THE SONG SHOP

BY E. M. WICKES

Schirmer Refuses Record Price For "Patches"—Stern & Company's Numbers Featured At Loew Houses—Everett Lynton Is An Exception

ADALAIDE AMBROSE, who has starred in several sketches on the big vaudeville cricuits, quit working a short time ago in order to take a much needed rest. Several well-known moving picture directors, however, can't understand why she should remain idle when good movie vampires are so scarce. Miss Ambrose, a tall, beautiful blonde, with a wonderful figure, has received several flattering offers to sign up as a vamp for feature stories. Although she has appeared in many pictures, playing quiet parts, she hasn't any hankering to be a vamp, either in movies or in real life. Several prominent fashion houses on Fifth Avenue have tried to talk her out of stage work, and have offered her a big salary just to pose and look pretty. Miss Ambrose intends to return to the stage early next year, but not as a vamp.

Schirmer has Refused a Record Price

for "Patches." One big publisher thinks so well of the song, written by J. Will Callahan and Lee S. Roberts, that he asked the publisher to figure out what he expected to make on the song, and then he, the big publisher, would give Mr. Schirmer a check for that amount for "Patches." And the offer was turned down.

"Patches" has received a great deal of free newspaper publicity as the result of the "Patches" movement started in Chicago. The song was issued before the movement began, and would have been exploited on its own merits in any event. Leslie H. Smith, the publicity director for Schirmer, recognized the commercial value of the movement and immediately got busy. "Patches" was released during the last week of October, and to date it has sold more than 300,000 copies. When the song was brought out, Dave Kaplan made a dance arrangement of it and tried to interest leaders in it. Many took it on account of Robert's reputation, but since the newspapers have taken up the song in connection with the "Patches" movement, practically every leader in the country is anxious to feature it.

The Liggett drug stores are having signs made to feature a "Patches" Sundae. The general manager secured permission from Schirmer to use the title. Other concerns are also finding ways to make use of the song title, which means increased sales for "Patches." Nora Bayes has made a record of "Patches" for Columbia, and Art Hickman and his jazz band have done the same thing for the Columbia Graphophone Company. J. C. Smith's orchestra has recorded for Victor, and Ethel Broaker has made a vocal record for the Brunswick. Encouraged by the success of "Patches," G. Schirmer will keep after some of the quick money that the popular publishers have been gathering for many years.

Ban-Joe Wallace has another feather to stick in his soft hat. His band in Ottawa, Canada, was requested to play for the prince of Wales by the Government, while the Prince was in Ottawa. This is the first and only American orchestra that has ever been requested to play for the future king.

Ben Barnett is very much elated over the way performers are taking to his new song, "I've Lived, I've Loved, I'm Satisfied," which is published by the Broadway Corporation.

"Stern Week"

was celebrated at all the Loew Theaters in Manhattan and Bronx. During the week "Now I Know" and "Told in the Hills" were offered at all the houses. As a result, the sales increased tremendously. "Now I Know" is the work of S. H. Henry, who wrote "By Heck," "Indianola" and "Kentucky Dream."

June Elvidge is another who is helping the good cause for Stern & Co. Miss Elvidge, well known as a screen star, apeared in person at three Loew houses in Boston and two in Cleveland. The general publicity manager of the Loew enterprises chose "Now I Know" as the song for her to sing at the theaters.

Joe Glantz's orchestra is becoming more and more popular with dancers. Glantz doesn't know much about building automobiles, but he does know how to play popular dances the way the average dancer likes.

Last week W. C. Handy and his Memphis Blues Band gave a big concert at the Manhattan Casino. Mr. Handy and his band are booked for a special engagement at Washington, D. C. beginning November the 20th.

The Echo Music Company of Seattle, Washington, recently released two new numbers which are creating quite a stir throughout the northwest. "Little Jo," one of the numbers, is an Eskimo love story by Harold Weeks, writer of "Chong" and "Hindustan." "Down Kentucky Way" is a darkey lullaby by James W. Casey, author of "Egyptland." The Echo Company has already received contracts from several big phonograph companies for the two numbers.

Everett Lynton is An Exception

among English song writers. He is writing songs for the Lawrence Wright Music Company of London. Lynton's songs are more like our American popular songs than any that have come across the Atlantic in a long time. His "Get Your Ticket for the Steamboat," "You'n Me," "Kentucky I'M Coming Home" and "There's Not Much Left to the Old Home," should appeal equally as well to American audiences as they do to the English.

The Wright Company, with offices at 8 Denmark Street, Charing Cross Road, London, has some very good popular and semi-high class ballads. "That Old Fashioned Mother of Mine" will be featured by Talbot O'Farrell when he opens in New York on New Year's Day. "The Heart of a Rose," and "Delilah" are Wright publications and are doing very well on the other side. Chappelle & Co., represent Wright in this country.

Arthur Pryor's new march "American Legion," is published by Jos. W. Stern & Co. This number had its first rendition on Armistice Day, when it was played by the composer and his seventy piece band at the Capitol Theater, New York. And on the same day it was played by a specially chosen band at the American Legion convention at Minneapolis.

The Capitol Theater, where Mr. Pryor is the musical director, printed on its program an invitation to lyricists, amateur and professional, to set words to the melody of the march. A prize of one hundred dollars is offered to the writer of the best lyric submitted.

A large newspaper syndicate is placing the music of the march in several hundred newspapers in order to interest lyricists and the public in general.

Amy Ashmore Clark has Resigned

from Artmusic, where she has been general manager for the past year. Everything possible was done to keep Miss Clark, and although she hasn't any grievance, she wouldn't stay. Miss Clark wants to devote all of her time to writing songs, and she can't do this and do justice to her work at the Artmusic. Several big publishers have faith in her ability to write hits and are willing to gamble on her work if she can find time to write.

The Lily Sisters are a big success on the Loew Time, where they are featuring "I'm Forever Blowing Bubbles," and "Tell Me."

It comes to light that Jack Weiner, office manager of William B. Friedlander Inc., is possessed of genius otherwise than acting ability, a sweet tenor voice and business acumen that he is now putting to good use. Weiner can write music. Two numbers, "Oh So Sweet" and "Tiger Lily Waltz," placed with the Waterson-Berlin-Snyder Co. have found such big favor that Ted Snyder is taking the former and having lyrics written to it. Weiner and Neal O'Hara are now writing a topical number, the latter providing the lyrics.

Charles K. Harris' "Find"

Charles K. Harris, the composer and song publisher, has just taken a young Cuban under his contractural wing who is expected to prove one of the biggest "finds" of the season as far as his ability to write music is concerned. In fact young Mr. Vali Lalucia has already turned over a number to Mr. Harris that C. K. considers a "sensation" and which is predicted to become a worthy successor to the Harris wonder song, "After the Ball." The new Vali LaLucia number is entitled "Beautiful Night" with special lyrics by Samuel Koslow, the author of "Daddies." It has a waltz melody, which is considered to equal that of "The Merry Widow" waltz. The number is almost ready for the market and Harris expects to clean up with it. This youthful prodigy of Mr. Harris encountered the latter at a time when Dame Fortune had not smiled sweetly on his efforts to achieve success and Mr. Harris enabled him to get the very start he had waited for years. Mr. Harris outfitted him from head to foot and personally arranged for a permanent boarding house. After listening to the Cuban play Harris saw the boy's possibilities and placed him under a five years' contract. Harris is now determined to give the Cuban every chance to show his worth as a writer.

Gilbert's Activities

L. Wolfe Gilbert is doing his level best to make money out of the proverbial bee by the way he is showing unwonted activity in putting over a series of song hits. They are all characteristic of the Wolfe Gilbert style with Gilbert still active in vaudeville despite his song-writing activity. During the current week the Marcus Loew houses are showing a feature film, "23½ Hours' Leave," with Gilbert's waltz hit, "Dreamy Amazon" being one of the musical features of each picture showing. Another Gilbert number, "Happiness" is also nicely worked into the score compiled for the Loew film. His "Granny" number which characterized his "1001" song is still in great demand. Gilbert has just released a brand new song entitled "I'm So Tired of Dreaming, Dixie Lee" which has all the earmarks of being the biggest thing Wolfie has yet written.

Sharkey Needs Guide

Billy Sharkey, known as one of Coney Island's most popular song artists, and who has plugged them all from "On the Bowery" to "Poor Butterfly Is a Fly Gal Now," for more than fifteen years has been at Perry's on the Island, where he lives, eats and sings. Bill has become such a figure down there that he felt duty bound never to leave its confines either day or night. But Bill's side kick Nemo, another standbye in the song-singing world, landed a New York date for Bill and Nemo. Sharkey almost had heart failure, but consented to the date. Sharkey hit Broadway unchaperoned. But Bill hadn't sen the old street since it was a pasture and he had to inquire his way to Waterson-Berlin-Snyder's shop, where he and Nemo were to meet. Sharkey and Nemo are appearing at the Alamo Cafe and Sharkey has been too bewildered by Broadway's change to even attempt to find his way to his Coney Island lodgings after the night work at the Alamo. Bill realizes there's some difference between Broadway and Perry's Coney Island.

Novelties at Mt. Morris

Many novelties were presented at the songwriters' festival at Mt. Morris, Thursday evening. "Taps," who usually acts as master of ceremonies, was ill and did not appear. A peculiar incident was the joint appearance of Victor Nurnberg, the young songwriter, and Jimmy Flynn, Feist's popular tenor. The audience were astounded at the striking resemblance of the two. Many were heard to say that they would make a wonderful vaudeville combination. Artie Mack sang splendidly Nurnberg's hit, "We're Gonna Take a Little Aeroplane and Fly Away to Loveland." Jimmy Flynn sang Feist's hits. Ab. Silver brought out some of his songs. Bob Schaefer with Frank Papa sang a new one, "Hawaiian Moonlight Blues." "When You Write Sweet Mario Send Your Heart to Me," by Friedman, went well. Remick scored with "I Am Climbing Mountains." Stasny's "My Gal" triumphed. McCarthy and Fisher were fair with "Castles." Stern was next with "You Didn't Want Me When You Had Me." Irving Berlin presented "Nobody Knows."

Lotti.

RAY MILLER'S

Black and White Melody Boys

have closed contracts for the seasons of 1919-20, to appear as one of the

Feature Acts With "The Ed Wynn Carnival"

This contract is considered to be one of the best ever issued to a singing and playing band or orchestra of any kind.

We thank managers for kind offers for out of town productions, also offers for Australia, South America and Havana.

Opening Atlantic City, November 20th. **Thanks to Harry Fitzgerald**

UNDER THE PERSONAL DIRECTION OF JOE B. FRANKLIN

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of December 1st in Parenthesis—

NEW YORK: ALHAMBRA—Nov. 24 3 Blighty Girls (N. Y., Colo); Browning, Jas. L.; Carson & Co., Jas. B.; Coline & Co., Helene; Herbert's Dogs; Little Cottage; Young, Margaret.

COLONIAL—Nov. 24, Clifton, Herbert; De Onsonne & Baker; Du For Boys; Frisco; Gallagher & Rolley; Kouns, Sara & Nellie; Ramsdells & Deyo; Swift & Kelly; Thornton, Jim.; Vallecita's Leopards.

PALACE—Nov. 24, Aerial Lloyds; Baker, Bert; Creole Fashion Plate; Derkin's Dogs; Hanlon, Bert; Morgan Dancers; Rooney & Bent; Wish Wynn (Phila., Keith).

RIVERSIDE—Nov. 24, Bennett & Richards; Berrens, Fred; Duffy & Sweeney (Bklyn, Bush); Hydson & Dickson Co.; Page Hack & Mack (N. Y. Royal).

ROYAL—Nov. 24, Beauty Venders; Daley, Vinie (Balt., Maryland); Extra Day; Potter & Hartwell.

BROOKLYN: BUSHWICK—Nov. 24, Baker, Phil; Clinton & Rooney; Diamond & Brennan (Phila., Keith); doney Haskey (Wilming., Garrick), Loyal, Sylvia (N. Y., River).

ORPHEUM—Nov. 24, Ara Sisters; Irwin, Chas.; McCane & Co., Mabel; Maxine Bros. & Bobby (Bklyn, Bush); Miller & Mack; Petticoats; Wheaton & Carroll; Weems, Walter.

BALTIMORE: KEITH—Nov. 24, Crawford & Broderick; Gautier's Bricklayers; Jazzland Naval 8 (Phil., Keith); Lloyd Alice; Imhoff, Conn & Coreen (N. Y., Colo.); Playmates; Raymond & Schramm.

BOSTON: KEITH'S—Bothwell Browne and his Bathing Beauties are the headline act this week. Ramsdells and Deyo, Geo. M. Rosener, Mullen and Francis, Geo. Yeoman and Lizzie, "Clubmates," Lucy Bruch, Claire and Atwood are other features on the bill. Gleeson.

BOSTON: KEITH—Nov. 24, Bailey & Cowan (Prov., Keith); Barrios, Jean; Bernie, Ben (Prov., Keith); Buzelle & Parker (Prov., Keith); Collins, Milt; Gruber's Animals (Lowell, Keith); La France Bros.

BUFFALO: SHEA—Nov. 24, Dyer & Partner, Hubert; Gray, Ann; Juggling Nelsons; Kiss Me; Ryan & Healy; Sully & Houghton (all to Toronto, Shea).

CINCINNATI: KEITH'S — Tabloid musical comedy heads the bill for the current week. It is called "A Reckless Eve," and it lives up to its title. Quinn and Caverly have some good jokes that get over the footlights well. Their act is one of the real hits of the show. The Misses Stewart, who open the bill, are not very strong vocally, but their dancing makes up for this deficiency. Libonati plays a xylophone-like instrument with much fuss and supremely exaggerated gesture. His program was well chosen, but he just naturally had to do "The Rosary." Kingsley Benedict presents a good sketch, serious and dramatic. It is called "Wild Oats," and it offers something substantial on a bill that is otherwise all levity. The Primrose Four do the usual quartet singing. Alice Hamilton presents a novel and artistic little monolog entitled "A Breath of Lavender and Old Lace." Goldenburg.

CLEVELAND: KEITH'S—It is practically an all-star show, with the Cameron Sisters, Jean Adair, Carlos Sebastian and Company, and Frances Kennedy all equal favorites. The leading song numbers in Miss Kennedy's act were "Say It With Flowers," "Let Us Be Good Pals Forever" "Hats Off to the Salvation Army," and "The Sawanee River." Joe Morrison and Flo Campbell in their comedy sketch, "The Avi-ate-Her" offered "Nobody Knows and Nobody Cares" and "You'd Be Surprised." Ralph Dunbar's White Hussars had an elaborate singing act, the most popular songs being "Boys of the Old Brigade," and "The Road to Sunshine." "Bubbles," the artistic dance fantasy with music, presented by Carlos Sebastian assisted by Olga Myra and Arthur Anderson, was entirely written and composed by M. Sebastian. Great interest was displayed in the legerdemain exhibition of Servais Le Roy, Mlle. Talma and Fransisco Bosco. Loeb.

CLEVELAND: HIPPODROME—Nov. 24, Adair, E. & E. (Tole., Keith); Fredericks & Co. Helen (Youngn, Hip); Great Johnson; Johnson, Baker & Johnson; King & Co., Chas.

COLUMBUS: KEITH—Nov. 24, Balliot 3 (Cincin., Keith); Bergere & Co., Valerie; Herlein, Lillian (Tole., Keith); Rome & Cullen; Sherman, Vn & Hyman.

DAYTON: KEITH—Nov. 24, Desval, Olympia (Colum., Keith); Inglis, Jack (Colum., Keith); Libert & Co., Sam.; Myers & Noon; Salmo, June (Tole., Keith); Samuels, Rae.

DETROIT: TEMPLE—Nov. 24 Bailey & Berlew; Brendel & Burt: Diane & Rubini; Kohlmar & Co., Lee; Kranz & La Salle; Lillian & Twin Bro.; Nugent, J. C.; Powers & Wallace (all to Rochester, Temple).

ERIE: COLONIAL—Nov. 24, Sabine & Goodwin; Very Good Eddie.

GRAND RAPIDS: EMPRESS—Nov. 24, Bobbe & Nelson; Carus, Emma; Leightners & Alexander; McMahon & Chappelle; Melrose, Bert.

HAMILTON: LYRIC—Nov. 24, Columbia & Victor; El Ray Sisters; Newhoff & Phelps; Scotch Lads & Lassies.

INDIANAPOLIS: KEITH'S—Taylor Granville and Laura Pierpont in "An American Ace," in eleven scenes, which filled the major part of the bill, is probably the most elaborate and noisiest act in vaudeville. It lacks timeliness. Jack Lexey and Al Rome offered one of the best eccentric dancing acts seen here for some time. Sidney Phillips in songs and stories, sang "When You See Another Sweetie Hanging Around" and "Rock-A-Bye My Baby With a Dixie Lullaby" with pleasing effect. Others were Smith and Austin, a clever pair of funmakers; Myrtle and Jimmy Duneuin and Thompson and Petrie.

INDIANAPOLIS: KEITH—Nov. 24, Artistic Treat (Cincin., Keith); Bremmen & Bro., Peggy; Hamilton, Alice; Kingsley Benedict & Co.; Primrose 4 (Syracuse, Temple); Quinn & Caverly; Reckless Eve (Colum., Keith).

LOUISVILLE: KEITH—Nov. 24, Miller & Bradford; Murray, Elizabeth (Indp., Keith); Sabine & Co. Vera; Smith & Austin; Zardo (Cincin, Keith).

LOWELL: KEITH—Nov. 24, Brammos, The; Ellsworth, H. & G.; Flirtation; Leonard & Poway (Port., Keith); Prosper & Moret; Stevens, Emma; Williams & Co., Elsie.

MONTREAL: PRINCESS—Charles Irwin scored a hit with his original monologue; The Twelve Navassar Girls do a pretty musical turn; Keller Mack and Anna Earl present a "Letter of Introduction;" Lillian Gonne scores in a schooldays sketch; Eddie Barton and Florence Clark do an unique gramaphone and dancing act. Irving Newhoff and Dode Phelps made a hit with their version of "You'd Be Surprised." El Key Sisters in a roller skating act and the Aerial Silverlakes on the trapeze complete a good bill. Tremayne.

MONTREAL: PRINCESS—Nov. 24, Archer, L. & J.; Ford, Ed. E.; Patricola; Mrs. Wellington's Surprise (Hamil., Lyric).

PHILADELPHIA: KEITH'S—Wilkie Bard in his two character studies The Scrubwoman, and The Night Watchman, made quite a hit as headliner. He will play a holdover engagement next week. Bill Bailey and Lynn Cowan sang songs, assisted by Estelle Davis. Seldom have we had such sure-fire hits, and the pair worked hard to put them over. They sang, "I Used to Call Her Baby," "Worth While Waiting For," "Dixieland is Happyland," "Kisses," "Fan San," and "Oo la la, Wee Wee." Their saxaphone trio was good. Another individual hit was Grace Nelson in songs. Although she has a wonderful operatic voice (which she displayed to advantage in the bird song from "Pagliacci") most of her numbers were the very latest popular numbers. "Out of a Clear Sky," "I Know Why," "Buddha," and "Your Eyes Have Told Me So." Frank Gaby, with his English chappie ventriloquist act, got a big hand. Frances Nordstrom's playlet in rhyme "The Magic Glasses" was well acted by Dwight Frye and Mrs. Jack Norworth. The Beatties, two very small children with their father, did some remarkably good dancing, and brought a storm of applause. The Nippon Duo, two real Japs, sang "Poor Butterfly is a Fly Gal Now" and "Lonesome." The Donald sisters did some acrobatic balancing. Tim and Kitty O'Meara did several artistic dances as the closing act. A very good bill. Conn.

PHILADELPHIA: KEITH—Nov. 24, 4 Bards; Bard, Wilkie (Wash., Keith); Beri & Co., Beth; Kellam & O'Dare; Lewis & White; Moran & Wiser; Nitta Jo (Wash., Keith); Quixey 4; Valentine & Ball.

PITTSBURGH: DAVIS—Nov. 24 Breen Family (Youngn., Hip.); George, Edwin (Youngn., Hip.); Morris & Campbell; U. S. Glee Club (Dayton, Keith).

PROVIDENCE: KEITH—Nov. 24, Chicken Chow Mein (Bos., Keith); Decorators, The; Galvin, Wallace; Gems of Art; Norcross, Mr. & Mrs. (Bos., Keith); Santos & Hayes (Mont. Prin.).

PORTLAND: KEITH—Nov. 24, Falon & Brown (Bos., Keith); Gill & Veak; Gosler & Lusby; Le Poilu; Sparks & Co., John D.; Tsen Mei, Lady (Prov., Keith).

ROCHESTER: TEMPLE—Nov. 24 Cervo; Challen & Keke; For Pity Sake (Mont., Prin.); Langford & Frederick (Buf., Shea); Morris, Elida; Rogers, Allen; Swor Bro.; Vittorio & Georgette.

(*Continued on Page 1842*)

(*Continued from page 1837*)

Quiet Bill at Proctor's 5th Ave. First Half

It was a quiet bill that was on view at the Fifth Avenue Proctor's, the first half of this week.

"Every sailor" is back. This is the burlesque turn that was conceived during the war by sailors of the U. S. S. George Washington and which on its first visit at the Fifth Avenue a big laughing hit. On the return the act didn't go nearly as well and the boys seem inclined to rough up the work more noticeably. Several remarks should be chopped. The boys doing the "girls" should get some new frocks.

The Sensational Gerards opened and gave the show a good start. Louise Gilbert sang entertainingly, with "Everysailor" in third spot. Helene Coline and Company registered a hit with a nicely-arranged song repertoire.

Joe Daniels got along nicely with imitations. Pollock and Gibson offered songs a la cabaret style that was applauded. McDevitt and Lucey rounded out a substantial comedy hit. The 12 Navassar Girls and their instrumental music were in the final position, doing well with their numbers. Mark.

First Half at the Hamilton

Six vaudeville acts constitute the program offered at the Hamilton Theater the first half of this week. Gordon and Gordon bend about in wild contortions. Carlisle and Romer present a sort of a light grand opera act with voice, violin and piano. Lane and Moran are two typical vaudeville comedians with an airy persiflage of bantor. Raymond Bond and Company have a little sketch of the school-boy variety. The Four Harmony Kings croon their happy versions of darkey melody, and the Asahi Troupe close with their astounding spectacle of the human fountain in bas relief. Randall.

American.
Kennedy & Dinus sing a pretty song or two.
Here is a portrait of F. Barre Carmen.
Dae & Neville grouch.
Frank Stafford
whistles as merrily as Mae Marvin simps.
Ferns & Litt do coon comedy.
Bernard & Meyers a HIT. & the 6 Constabules close.
By Ed Ross

Fashion Minstrels Top 23rd Street Last Half Bill

A bill composed of all degrees of acts, good, fair and poor, but headed by an excellent revue, was offered the patrons of Proctor's Twenty-third Street the last half of last week. The headliner was "The Fashion Minstrels," a long vaudeville revue, interesting every minute played by a competent and attractive company of girls and staged with extreme good taste.

The Three Herbert Sisters, a trio of moderately good singers and dancers, gave the show a pleasing opening. Mack and Redding, a man and woman team, in which the male member essays to do nut stuff was rather tiresome, what with poor material, forced acting in the extreme and no originalty to the whole thing. Grace Gibson sang a repertory mostly composed of exclusive songs, accompanied on the piano by Al Mitchell. She not only overstayed her welcome on Thursday afternoon, but forced an encore on the crowd.

Les Morgan and Beryl Gray did fairly well in a playlet written by Willard Mack, called "Every Day in the Year." Nick Huffard, a monologist with an original line of stuff and an excellent manner of delivery, delighted those who could appreciate the subtleties of the "lecture." Tidden.

American Show First Half Gives Satisfaction

Two scouts for vaudeville acts were giving the American Roof show the "once over" Tuesday night. It was their joint opinion the show didn't amount to much. Mebbe so. But the audience thought differently. It hollered its head off at the show and laughed like the dickens at some of the comedy acts. Unquestionably those agents didn't grab any material in their mind's eye, but the audience grabbed a lot of entertainment for their money or we miss our guess by forty rods.

Margie Ford and Company opened. Man and Woman. Former acts as a support on side of the stage for the wires—tight and slack on which the woman performs. Man takes strap attached to wire between teeth and holds it a la upright. Man also is an acrobat. Held attention. Dale and Devore, "Bench act" species that runs mainly to songs, with the man showing the best pipes. Among songs were "When The Preacher Makes You Mine," "Castles in The Air" and "Good Bye Broadway."

The Wheeler Trio, male acrobats, have snappy ground routine and a series of tricks that had the audience applauding for more. Best act of its kind seen at the American for months. DeLea and Orma whanged over a rousing comedy hit, Miss Orma and her freakish outlines proving an irresistible combination.

Tureell's Circus has animals galore with the unridable mule, Bessie, the usual laughing hit. After intermission appeared Harrison and Halloway, who entertained with banjos that included some topical numbers of the rollicking sort.

Another comedy success was the changeable wife theme offered by Kingsbury and Munson. Murry Bennett found the audience easy as pie and his hit was unmistakably of the gratifying sort. Cook, Mortimer and Harvey excited the folks with their basketball game on cycles, working in some new angles. Mark.

Fair Bill at 58th Street During Last Half

A fair bill was moderately well received at the Friday matinee performance the last half of last week. Some of the acts, however, were treated to a rather significant sparsity of applause. and one turn got more than it deserved, a condition that sometimes obtains in local theaters. This act was a monologue by "Noodles" Fagan, a fleshy gentleman whose chief claim to humor rested on the old time dodge of supposedly making up rhymes about people in the front trenches and singing them to the folks on a silly jingle.

The program had as a headliner the large vaudeville revue called "The Mimic World." In it a man impersonates the late Oscar Hammerstein and introduces the girls about to perform impressions of stage favorites. Whether the impressions were nearly faithful became subservient to what the girls did on their own accord. Patrice and Sullivan, a gypsy woman violinist, and a man pianist, opened the show. Fuller and Vance worked hard over their songs and patter and got good results. O. K. Segel, a comedy juggler, with such a mass of trick paraphernalia that he carries an assistant, scored heavily with some real stunts and others funny because of their absurdity. Ethel MacDonough a singing single, sang "By the Campfire," "You'll Have to Jazz to Win My Heart" and a medley of popular songs of the past among other things. Tidden.

(*Continued on page 1841*)

Passable Show at Steinway First Half

Morris and Harris opened the show with poor singing but good dancing. Jack Shaw & Co. were excellent in their impersonations of Huckleberry Finn and Tow Sawyer, well known Mark Twain characters. O'Malley and Breen were pulsating with their rapid fire chatter, the lady acting the part of a suffragette quite well. Stevens and Ralph were next with an act similar to the Arnaut Brothers turn. Bryan and Louis were weak in the comedy part of their routine. Allen Sisters with Jack at the piano ended the show in a dancing offering. Nurnberg.

NEW ACTS

(*Continued from page 1835*)

Three Herbert Sis'ers

Songs and Dances—15 Mins.: Three (Special Set)—23rd Street

The three Herbert Sisters have pleasing personalities and they work with average ability, both in singing and dancing. Their act is mounted with good taste, costumed prettily, and the material is well chosen. The sisters' routine consists of work alone, doubles and all together. Many of their songs finish in dances by their projectors. Among the numbers they use are "Granny," "Poor Little Butterfly" and "Heartbreaking Baby Doll." Tidden.

Helene Vincent

Songs—11 Mins.; One—Fifth Avenue

Helen Vincent is a singer. Works single and uses in the main topical songs to carry her along. At the Fifth Avenue when seen she was well received, her songs being well rendered and encores in demand. Miss Vincent may not have the most phenomenal voice in vaudeville, but she understands the vocal art in such a way that the pop houses are better off for having a vocalist of her ability appear in them. Miss Vincent scored with a medley that included some of the latest choruses. Mark.

Ethel Clifton and Company

"Partners" (Dramatic)—20 Mins.; Full Stage (Interior; Special)—23rd Street

We have always liked the work of Ethel Clifton. There was something about it that always carries sincerity, carnestness and an unmistakable endeavor to give vaudeville something out of the beaten path. Miss Clifton is always trying. She is again in front with a new dramatic sketch entitled "Partners," which could also be aptly styled "Diamond Cut Diamond." Miss Clifton is supported by two persons, one being a feminine actress who gives Miss Clifton A-1 support. In fact this woman who plays the role of The Blue Flame, the famous art-thief, not only dresses her part well but enacts it with finish and dispatch. Miss Clifton is seen as the girl, who becomes a porch-climber when she finds that "dipping" takes up too much of her time and is less profitable. Miss Clifton is Patsy, the hick who has a little baby sister and a crippled child to look after, the mother having died of tuberculosis and the father only a memory as far as financial support was concerned. Miss Clifton is caught robbing an artist's studio apartment. She thinks her captor is the rich owner. After the police are telephoned to back up the wagon, the thief is given a talking, with the admonition to go straight if she is given another chance. The girl promises. Then comes a twist and the richly-gowned woman starts to unframe some of the pictures. She tells the other girl that she is a crook—makes big hauls by having brains, etc. Tells the hick that she is better known as The Blue Flame who always works alone and never leaves a clue. A few minutes later she promises to make the girl a partner and the two start at the safe. The Flame opens it and while the two are crouched at the little safe door, there is a cry of rage as the hick suddenly handcuffs the other woman. The hick reveals that for a long, long time that she has been on the other's trail, but had been unable to round her up with the goods. The Flame bawls the tar out of the hick and says she doublecrossed her. Said she tried to be on the level with the hick. An outer-door alarm has the hick cover the manacled hands with a cloak. A man appears. He is from headquarters. Tells the Flame who is introduced as the real owner of the studio. He departs the hick saying she will report to headquarters later. Then she unlocks the cuffs. Says the Flame is freed on one condition and that is she (The Flame) goes straight and becomes a partner with the hick (the most successful of all female detectives), the hick to make the Flame one of the best coppers on the force. While a trifle long perhaps in the telling the dramatic "surprise" is of the sort to catch any vaudeville audience. Splendidly staged. Miss Clifton is at her best. Must be seen to be appreciated. Mark.

DeOnsonne and Baker

Songs and Piano—17 Mins.; One—5th Avenue

It's a "sister act." Built along the conventional lines of the usual "two woman" combination, with one girl handling the piano accompaniment. She also has an inning with the instrument, playing up a ragtime routine that was applauded. The other girl sticks mainly to songs of the topical hue. Among those that made the best impression were "You'd Be Surprised" and "When I Learn to Play the Piano" with the piano-girl joining in on "We Leave Tomorrow for Alabama" that was well received. Act pleased at the 5th Avenue. Mark.

Garfield and Smith

Crossfire—14 Mins.: One—23rd Street

Not much on the singing end but their style of crossfire chatter appeared to find ready favor. At the 23rd Street recently this act dished up a line of exchange that for the most part caused laughter, some of the wheezes having an antique ring. Among the calibre of jokes used were: "Now comes the vaccination. Where? On the platform, etc." Turn best adapted for the pop theaters. Mark.

Nick Huffard

Monologue—12 Minutes: One—23rd Street

Nick Huffard is a monologist that is blessed with an exceptionally original line of material, and he delivers it to his audience in a style that enhances its comedy value. But there is this drawback to Huffard's entertainment, you must pay strict attention to everything he says, and your mind must work pretty rapidly or the humor will probably fly over your head and out past the doorman. His stuff is as daringly unobvious for a monologue as we have seen for some time and the more intimate a theater he appears in the better the monologue will go. He opens with a burlesque poem, playing a sour cornet obligato now and again. Then he does a song with comedy slides and then delivers a burlesque travelogue, also with comedy slides. The slides are as funny at times as the talk. Tidden.

Grace Gibson

Songs—20 Mins.: One—23rd Street

Grace Gibson is another one of those women with just a moderately good voice and not a total lack of personality electing to break into vaudeville with a group of popular and special songs. She is a fair entertainer, but she created a bad impression on the occasion of her first vaudeville performance by overstaying her welcome with too long an offering and then on top of that forcing an encore on the house. A man playing a grand piano accompanies her. One of the popular numbers done was Jerry. Tidden.

Patrice and Sullivan

Violin and Piano Playing and Songs—12 Mins: Two—58th Street

Mlle. Patrice is a gypsy violinist who occasionally bursts into song. Mr. Sullivan is a piano player. Their routine consists of an opening classical number, ending with a song, by the woman, "Indianola," in the same manner, "Take Me to That Land of Jazz," played by the man, while the woman changes to a modern costume, "Mighty Lak' a Rose" by both, finishing with a medley of popular numbers. Tidden.

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MY NAUGHTY SWEETIE GIVES TO ME
The Blues Number That Goes Over Always!
Never Misses! Get After This One!
YOU DIDN'T WANT ME WHEN YOU HAD ME
(SO WHY DO YOU WANT ME NOW?)
The Ballad Beautiful — One Big Punch From Start To Finish
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The Waltz-Song Classic
The Waltz Song Success
HONEYMOON
A Tuneful, Charming Delight
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(*Continued from page 1840*)

TOLEDO: KEITH—Nov. 24, Francis & Overholt; Gautiers Toy Shop; Hunting & Francis (Grand Rap., Emp.); McGivney, Owen (Grand Rap., Emp.); Gaxton & Co., Wm.; Phillips, Sidney; Gr. Richards (Youngn., Hip.).

TORONTO: SHEA—Nov. 24, Anderson & Yvel; Arco Bros.; Fenton & Fields; Leonard & Co., J. & S.; Nonette; Sylvester & Vance; Varvara, Leona.

WASHINGTON: KEITH—Nov. 24, Allman & Nally; Joseffsons Icelanders; Koban Japs; LaVier, Jack (Phil. Keith); Rolland & Co., Geo.; Rock & Co., Wm.; Roy, Ruth; Stone & Hayes.

WILMINGTON: GARRICK — Nov. 24, Armstrong & Denny; Burke, Walsh & Dana; Halley & Noble; 6 Kirksmith Sisters; Mullen & Frances; Nippon Duo; Roth, Dave; Yaltos, The.

YOUNGSTOWN: HIPPODROME—Nov. 24, Bakel, Belle (Syracuse, Temple); Countess Verona; Herman & Shirley; McFarland, Geo.; Magis Glasses.

POLI CIRCUIT

BRIDGEPORT: PLAZA—Nov. 24, 1st half: Arlington & Co. Mildred; Dassi & Co., Polly; Emmett & Moore; Jarrow. 2d half: Aeroplane Girls; Gates & Finley.

POLI—Nov. 24, 1st half: Lewis & Co.; Viola; McLellen & Carson; Mack & Co. Wilbur. 2d half: Dalton & Craig; Rowland & Meehan.

HARTFORD: PALACE—Nov. 24, 1st half: Heath & Bathing Beauties, Bobby; Harkins & Jazz Phinds, Larry; Irma & Conner; Lanigan & Wood; Leonard & Willard. 2d half: Cansino Bros. & Flores; Dreon Girls; Mitchell, James & Etta; Scottish Romance; Tid-Bits.

MERIDEN: POLI—Nov. 24, 1st half: Chase, Mallon; May & Hill; Regal & Mack; Pritchard & Co., Frances; Romain, Homer. 2d half: Chandler, Anna; Heath & Bathing Beauties, Bobby.

NEW HAVEN: BIJOU—Nov. 24, Fay, Eva; Gates & Finley; McRae & Co., Tom. 2d half: Dassi & Co. Polly; Emmett & Moore; Fay, Eva; Leonard & Willard.

NEW HAVEN: PALACE—Nov. 24, 1st half: Aeroplane Girls; Parks, Grace & Eddie; Pritchard & Co., Frances; Reiley & Co., Larry. 2d half: Arlington & Co., Mildred; Lewis & Co., Viola; Mack & Co., Wilbur; McLellen & Carson.

SCRANTON: POLI—Nov. 24, 1st half: Collins Variety Dancers; 2 Earls; Foley & La Tour; Lee, Jane & Katherine; Thursby, Dave. 2d half: Merians Dogs; Shaw & Campbell; Swartz & Clifford; Tracey & McBride; Ziska & King.

SPRINGFIELD: POLI — Nov. 24, College Quintette; Hanvey & Francis; Latell & Vohes; Mitchell, Jas. & Etta; Shaw Sandy. 2d half: Cotter, Frank; Harkins & Jazz Phiends, Larry; Jarrow; 3 Manning Sisters; Reiley & Co., Larry.

WATERBURY: POLI—Nov. 24, 1st half: Dreon Girls; Morey, Senna & Lee; Red & Blondy; Regal & Mack; Scottish Romance. 2d half: Bernard & Merritt; College Quintette; Grew & Pates; Irma & Conner; Lanigan & Wood.

WILKES-BARRE: POLI—First half Cora Youngblood Coron, instrumentalists, occupied the headline, an act comprising eight girls, who under the auspices of the K. of C. did excellent work on the other side. A very pleasing number. James Grady & Co. entertained with a comedy playlet "The Toll Bridge." Second half—Larry Rielly & Co. were the feature in an act of "Old Erin." Songs that pleased were: "I'm Irish"; "I Miss You Old Ireland"; and "Little Mother of Mine." Bishop & Clark in small talk and songs among them. "They're All Sweeties," "I Want a Doll," "It Sure Will Be a Wonderful Winter." "Recollections," company of five presented a medley of old-time songs. Briggs.

WILKES-BARRE: POLI—Nov. 24, 1st half: Merians Dogs; Shaw & Campbell: Swartz & Clifford: Tracey & McBride: Ziska & King. 2d half: Collins Variety Dancers; 2 Earls: Foley & La Tour: Lee, Jane & Katherine; Thursby, Dave.

WORCESTER: PLAZA—Nov. 24 1st half: Grew & Pates; 3 Manning Sisters. 2d half: Hanvey & Francis; Parks, Grace & Eddie; Latell & Vokes; Red & Blondy.

POLI—Nov. 24, 1st half: Bernard & Merritt; Dalton & Craig; Cansino Bros. & Flores; Raymond & Co., Lester; Rowland & Merritt. 2d half: Morey Senna & Lee; Nursery; Shaw, Sandy.

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Nov. 23, 1st half: Barber & Jackson: Barnes, Stuart; DeMar, Grace; Ford Sisters & Band; Frawley & Louise; Howard's Ponies; Sterling & Marguerite.

CHICAGO: MAJESTIC—Nov. 24, Cameron Sis.; Dockstader, Lew; Kennedy, Frances; LeMaire & Hayes; Lyon & Yosco Lordons, The; Marble & Co., Mary; Murphy & White; Payne Nina.

PALACE—Nov. 24, Dickinson & Deagon; Horelick & Sarampa Sis.; Jason & Haig; Lorraine, Oscar; Nathane Bros.; Nichols, Nellie; Pianoville; Pietro; Watson & Co., Harry.

STATE LAKE—Nov. 23, Ashley & Dietrich; Bowman Bros.; Budd, Ruth; Elinore & Williams; Haig & Waldron; Welch, Mealy & Montrose; 9 White Hussars; Wright & Dietrich.

DENVER: ORPHEUM—Nov. 23, Comfort & King; Fern, King & Co.; Morrissey, Jack; Norwood & Hall; Stone & Kaliz; Sweeties.

DES MOINES: ORPHEUM—Nov. 23, Clayton, Bessie; Doner, Ted; Dunham & O'Malley; Ja Da Trio; King & Co., Rosa; Seebacks The; Snow & Co., Ray.

DULUTH: ORPHEUM—Nov. 23, Barnes & Crawford; Combe, Boyce; Kay, Dolly; La Bernicia & Co.; Nash & O'Donnell; Richards, The; Vivians, The.

FRESNO: ORPHEUM—Nov. 28-29, Cicollini; Lydell & Macey; Mann, B. & H.; Pickfords, The; Walters, F. & O.; U. S. Jazz Band.

KANSAS CITY: ORPHEUM—Nov. 23, Belgian Trio; Burt & Rosedale; Jorn, Karl; Kelly Co., Geo.; Regay & Lorraine Sis.; Shaw's Revue, Billy; Tango Shoes.

LINCOLN: ORPHEUM—Nov. 23, Breen, Harry; Ellis Co., Mme.; Farrell, Taylor Co.; 7 Honey Boys; Martelle; Melnotte Duo; Sidney & Townley.

LOS ANGELES: ORPHEUM—Nov. 23, Ergotti's Lilliputians; Gordone, Robbie; Morton, Jas. J.; Rasch Co., Albertina; Saranoff & Girls; Savo & Co., Jimmy; Stephens & Hollister; Weber & Ridnor.

MEMPHIS: ORPHEUM—Nov. 23, Darrell, Emily; Fisher & Co., Sallie; Kenny & Hollis; Murano Bros.; Ruegger, Elsa; Schaffer, Sylvester.

MILWAUKEE: MAJESTIC — Nov. 24, Brice & Co. Lew; Hector; Grapewin & Co., Chas.; McWilliams, Jim; Marino & Maley; Stiles, Vernon.

PALACE—Nov. 24, Bell & Arliss; Fink's Mules; Fitzgibbon, Bert; LaVarre, Paul & Walter; Mason & Keeler; Patricola & Myers.

MINNEAPOLIS: ORPHEUM—Nov. 23, Belle & Wood; Duttons, The; Heartland, Juliasz, Steve; McDermott, Billy; Putting It Over; Sutter & Dell.

NEW ORLEANS: ORPHEUM—Nov. 23, Chinese Jazz Band; Espe & Dutton; 3 Jahns; Josephine & Henning; Langdone, The; Lloyd & Wells; Montgomery & Allen.

OMAHA: ORPHEUM —N ov. 23, Bonconi Maleta; Ells Co., Alice; 7 Honey Boys; Hughes Co., Mrs. Gene; Tannen, Julius; Tip & Co., Bob; Vane Co., Sybil.

OAKLAND: ORPHEUM—Nov. 23, Green Co., Harry; Gould, Venita; Juggling Nelsons; Kitner & Reaney; Man Hunt; Princess Rajah; Shaw, Lillian.

PORTLAND: ORPHEUM—Nov. 23, Collins & Hart; Indoor Sports; Lambert & Ball; Phina & Co.; Richards, Chris.; Salon Singers.

ST. PAUL: ORPHEUM—Nov. 23, Creighton, B. & J.; Current of Fun; Edwards & Co., Gus; Hayden & Ercelle; Levitation; Long Tack Sam Co.; 4 Readings.

SALT LAKE: ORPHEUM—Nov. 23, Colour Gems; Emmy's Pets, Carl; Kanazawa Boys; Lee & Cranston; Not Yet Marie; Roberts, Donald; Sharrocks, The.

SACRAMENTO: ORPHEUM—Nov. 24-27, Cicollini; Lydell & Macey; Mann, B. & H.; Pickfords, The; Walters, F. & O.; U. S. Jazz Band.

SAN DIEGO: SAVOY—Week of Nov. 10th a very pleasing bill was given with Ted Shawn's production of "Julnar of the Sea" as the headline which is the best of his productions so far given. Murry Livingston in his protean number went over big. Shaw and Bernard in The Mosquito Trust use Mother o' Mine drawing plenty of applause. Austin and Delaney, The Morton Jewel Troupe, Ed Blondell and Company in The Lost Boy, made up the bill. Chapman.

SAN FRANCISCO: ORPHEUM—Harry Green is the star this week in his sketch, "George Washington Cohen." Cicolini, the tenor, has returned; Rosana and his nabimbaphone, please; Flo and Ollie Walters, the Two Sunbeams, entertain; Lilian Shaw, Ben and Hazel Mann, U. S. Jazz Band, Lydell and Macy in "Old Cronies," and Hearst News, conclude a very exceptionally attractive bill. Barrett.

SAN FRANCISCO: ORPHEUM—Nov. 23, Casting Wards; Coleman, Claudia; Connelly, E. & J.; Green & Myra: Hoffman Co., Gertrude; Samaroff & Sonia; Shirley & Band, Eva; Wood & Wyde.

SEATTLE: MOORE—Gertrude Hoffman; Erwin and Jane Connelly in a Comedy called "The Tale of a Shirt"; Claudia Coleman in "Feminine Types"; Casting Wards, American gymnasts; Samaroff and Sonia, Russian peasants, presenting "On a Sunny Afternoon in their native land." Mendell.

SEATTLE: ORPHEUM—Nov. 23, Beginning of World; Jerome & Herbert; Meredith & Snoozer; Musical Hunters; Overseas Revue; Stedman, Al. & F.

(*Continued on page 1843*)

(Continued from page 1842)

ST. LOUIS: ORPHEUM—Nov. 24, Clifford & Wills; Foley & O'Neil; Gibson & Connelli; Grenadier Girls; Greene, Gene; Ishakawa Japs; Mason & Forrest.

VANCOUVER: ORPHEUM—For the week of Nov. 10, Maud Lambert and Earnest Ball were the headliners and received an ovation. "Indoor Sports" proved one of the best hits of the season. George Brice, with Henri Young at the piano had a droll line of comedy that proved amusing. Chris Richards, the English comedian, is refreshing, and the colored troupe of Miss Phina was popular. Wood

VANCOUVER: ORPHEUM — Nov. 23, Cartmell & Harris; Cullen Jas. H.; Fox & Ward; Hyams & McIntyre; Rigoletto Bros.; Van Cellos; Watts & Hawley.

VICTORIA: PANTAGES—Nov. 23 Bernivici Bros.; Cardo & Noll; Gerard & Co., Harry; Mack & Co., Chas.; Whitehead, Joe; Wilbert, Raymond.

WINNIPEG: PANTAGES—Nov. 23, De Serris, Henriette; Eldridge, Barlow & Eldridge; Goetz & Duffy; Mori Bros.; Octavo; Ward & King.

MARCUS LOEW

NEW YORK: AMERICAN—Nov. 24, 1st half: Ash & Hyams; Bowers & Saunders; Brown & Co., Hank; Dancing La Vars; Finn & Co. Arthur J.; Gear & Delaney; Nine O'Clock; Wells, Virginia & West. 2d half: Burton, Richard; Corsars, The; De Holde & Edwards; 3 Dixie Boys; Jones & Jones; Mains & Boys, Elsie; Money or Your Life.

AVENUE B—Nov. 24, 1st half: Beeman, Wayne; Delbridge & Gremmer; Frabel, Carl & Emma; Gerard & Co., Lieut. Chas.; Russell & Co., Marie; Welde & Co., Lew.; 2nd half: Bank Messenger; Bird Cabaret; Jerome & Allbright; Lockhart & Laddie; Marvin, Mae; Morse & Milstead.

BOULEVARD—Nov. 24, 1st half: Concertos, The; Gillen & Mulcahey; Hackett & Francis; Dixie Norton & Co., Russell & De Witt; 2nd half: Antrim Harry; Barry & Layton; Business is Business; Cook, Mortimer & Harvey; Davis & Walker.

DELANCEY ST.—Nov. 24, 1st half: De Voe & Statzer; Dolly & Calame; Jones & Jones; Ling & Long; Little Lord Robert; Walters & Walters; 2nd half: Ash & Hyams; Bowers & Walters; Ferguson & Sunderland; Paige & Greene; Russell & Co., Marie; Thetion & Co., Lieut. Ferdinand.

GREELEY SQUARE: Nov. 24, 1st half: Barry & Layton; Ferguson & Sunderland; Kingsbury & Munson; Thetion & Co., Lieut. Ferdinand; Wiki Bird; 2nd half: Adolphus & Co., Mons.; De Lier, Joe & Sadie; Deboe & Statzer; Perfect Day; Stone, Arthur; Walters & Walters.

LINCOLN SQUARE—Nov. 24, 1st half: Bennett Twins; Business is Business; Genaro & Gold; Leddy & Leddy; Weir, Jack & Tommy; 2nd half: Concertos, The; Ling & Long; Monte & Lyons; Stafford & Co., Frank; Wilson & McAvoy.

NATIONAL—Nov. 24, 1st half: De Lier, Joe & Sadie; Du Bois, Wilfred; Kauffman & Lillian; Senna & Weber; Shea & Carroll; 2nd half: Frabel, Carl & Emma; Doherty & Salvatore; Goldi Jack; Kinkaid Kilties.

ORPHEUM—Nov. 24, 1st half: Barra Sisters; Cook, Mortimer & Harvey; Goldi, Jack; Kinkaid Kilties; Van & Vernon; 2nd half: Brown & Co., Hank; Senna & Weber; Sherman, Joe; Star Opera Co,. Wheeler Trio.

VICTORIA—No. 24, 1st half: Adolphus Co., Mons; Bennett, Murray; Monte & Lyons; Stafford Co., Frank; Wheeler Trio; 2nd half: Devine & Williams; Gear & Delaney; Grazier & Lawlor; Little Lord Robert; Shea & Carroll.

BROOKLYN: DE KALB—Nov. 24, 1st half: Blondy & Co., John; Cook & Oatman; Davis & Walker; Grazer & Lawlor; Wilson & McAvoy; 2nd half: Bennett, Murray; Kaufman & Lillian; Leddy & Leddy; Norton & Co., Dixie; Wray's Manikins.

FULTON—Nov. 24, 1st half: Antrim, Harry; Devine & Williams; Paige & Green; Sherman, Joe; Star Opera Co. 2nd half: Blondy & Co., John; Burke & Durkin; Dancing La Vars; Finn & Co., Arthur; Wiki Bird.

METROPOLITAN—Nov. 24, 1st half: Burke & Durkin; Corsars, The; Klee, Mel; Mains & Boys, Elsie; Money or Your Life; 2nd half: Fridkin Troupe; Gillen & Mulcahey; Nine O'Clock; Russell & De Witt; Wells, Virginia & West.

PALACE—Nov. 24, 1st half: Bird Cabaret; Burns & Kissen; Gordon Duo; Lockhart & Laddie; Salvation Molly; 2nd half: Beeman, Wayne; Cook & Oatman; Darrell & Co., Mabel; Genaro & Gold; 3 Victors.

WARWICK—Nov. 24, 1st half: Jerome & Allbright; Marvin, Mae; Morse & Milstead; 3 Victors; 2nd half: Bell & Caron; Du Bois, Wilfred; Ferus & Litt; Gordon Duo; Rose of Spain.

ATLANTA: GRAND—Nov. 24, 1st half: Courtney & Barnett; Krayona Co., Mellilo Sisters Co.; Rice, Frances; Taylor & Francis; 2nd half: Johnson Co. Hal: McLoughlin & Evans; 3 Maims; Miley,Katherine; Musical Waylans.

BALTIMORE: HIPPODROME—Nov. 24, Abbott & Co., Pearl: Evans, Will J.: 3 Gregorys; Johnson Bros. & Johnson.

BIRMINGHAM: BIJOU—Nov. 24, 1st half: Brown's Dogs; Burke & Burke; Fashions De Vogue; Norton & Noble; Ordway, Laurie; 2nd half: Courtney & Barnett; Krayona Co.; Mellilo Sisters Co.; Rice, Frances; Taylor & Francis.

BOSTON: ORPHEUM—Nov. 24, 1st half: Bernard & Meyers; Dailey Bros.; Dangerous Dan McGrew: Jerge & Hamilton; Martin & Elliott; O'Clare & Girls, Wm.: 2nd half: Brown, Frank; Fred & Albert; McConnell & Simpson; Watson, Lillian; 2 Yaquis.

CHICAGO: McVICKERS—Nov. 24, Darras Bros.; De Voe & Dayton; Eldert Co., Betty; Leighton's Revue, Jean; Royal 4.

CLEVELAND: LIBERTY—Nov. 24, Arnolds The; Black & White Revue; Harris, Sam.; Payton & Ward; Wells & Crest.

DETROIT: COLONIAL—Nov. 24, Adler Co., Hyman; Anthony & Ross; Beattie & Blome: Herman & Clifton; Thaissons Dogs; Walsnley & Keating.

FALL RIVER: BIJOU—Nov. 24, 1st half: Browne, Frank; Fred & Albert; McConnell & Simpson; Watson, Lillian; 2 Yaquis; 2nd half: Bernard & Meyers; Dailey Bros.: Jerge & Hamilton; Martin & Elliott; O'Clare & Girls, Wm.

HAMILTON: LOEW—Nov. 24. Hunter, Chick & Hunter; Juvenile Follies; La Folette & Co., Munson & Co., Marion; Storey & Clarke.

PANTAGES CIRCUIT

ANACONDA: PANTAGES—Nov. 27, Archer & Belfore; Foy & Younger Foys, Eddie; Lawrence, Ray; Le Fevre, Geo. & May; Meyer, Hyman.

BUTTE: PANTAGES—Nov. 23-26 Archer & Belfore Foy & Younger Foys, Eddie; Lawrence, Ray; La Fevre, Geo. & May; Meyer, Hyman.

CALGARY: PANTAGES—Nov. 23, Gelli Troupe; Hendrix, Belle Isle; Marmony Trio; Trevette, Irene; Roach & McCurdy; Shields, Frank.

DENVER: PANTAGES—Nov. 23, Chisholm & Breen; Clinton & McNamara; Dorsch & Russell; Juemlin of Moscow; Le Grohs; Panama Trio.

EDMONTON: PANTAGES—Nov. 23, De Radjah, Jovedah; La France & Kennedy; Love & Wilbur; Norrine, Naida; Peerless Trio; Yip Yip Yaphankers.

GREAT FALLS: PANTAGES—Nov. 23, 1st half: Cavanna Duo; Corinthians; Dancing Davey; Dorr, Mary; Hickman Bros.; Howard & White.

HELENA: PANTAGES—Nov. 23 2d half: Cavanna Duo; Corinthians; Dancing Davey; Dorr, Mary; Hickman Bros.; Howard & White.

LONG BEACH: PANTAGES—Nov. 23, Hall & Shapiro; Hall & Co., David; Mozarts, The; Oh Billy; Roberts, Joe; Stagpole & Spier.

LOS ANGELES: PANTAGES—Nov. 23, 3 Barts; Laurel, Stan. & Mae; Leoras, The; Revue De Vogue; 3 White Kuhns; Ward & Long.

MINNEAPOLIS: PANTAGES—Nov. 23, 1st half: Baron Lichter; Brazillian Heiress: Gildea & Phillips; Hamilton & Co., Martha; Lieut. Berry & Miss; Marconi Bros.

MISSOULA: PANTAGES—Nov. 28, Archer & Belfort; Fov & Younger Foys, Eddie; Lawrence, Ray; La Fevre, Geo. & May; Meyer, Hyman.

OAKLAND: PANTAGES—Nov. 23 Dance Fantasies; Dunbar & Turner; 4 Leons: Quigley & Fitzgerald; Temptation; Ward, Frank.

OGDEN: PANTAGES—Nov. 27-29, Alice's Pets, Lady; Makarenka Duo; Silber & Nórth; Uyeno Japs; Venetian Gypsies: Weber & Elliott.

PORTLAND: PANTAGES—Nov. 23, Bison City 4; Burns & Linn; De Calve, Sonia; Lindholm & Co., Chas.; Nayon's Birds; Slatkos Rollickers.

REGINA: PANTAGES—Nov. 23-25, Chung Hwa. 4: Fiske & Fallon; Glasgow Maids; Henry & Adelaide; 4 Mellos.

SALT LAKE CITY: PANTAGES—Nov. 23, Austin & Delaney: Blondell & Co., Ed.; Jewel & Co., Morton; Livingston. Murry; Rials, The; Shaw & Bernard.

SAN DIEGO: PANTAGES—Nov. 23, Bush, Frank; Cook & Vernon; Heras & Preston; Howard, Georgia; Oh Teddy; Swayne-Gordon Co. G.

SAN FRANCISCO: PANTAGES—Nov. 23, Amoros & Jeanette: Kuma 4; Tarzan; Whittle, W. E.; Wolfe & Patterson.

SASKATOON: PANTAGES — Nov. 26-28, Chung Hwa. 4; Fiske & Fallon; Glasgow Maids; Henry & Adelaide; 4 Mellos.

SEATTLE: PANTAGES—Nov. 23, Aerial Macks; Forrest & Church; Happy Jack Gardner & Co.; Rising Generation; Solar, Willie; Stephens & Brunelle.

SPOKANE: PANTAGES—Nov. 23, Barrett, Arthur; 3 Clowns; International Nine; Meir & Gibson Sisters; Novell Bros.; Ray & Co., John T.; Robinson's Elephants.

TACOMA: PANTAGES—Nov. 23, Alex Bros. & Evelyn; Casting Campbells; Maker & Redford; Mason & Cole; Morrell & Co., Beatrice; Oklahoma Four.

VANCOUVER: PANTAGES — Nov. 23, Brady & Mahoney; Conley, Harry & Etta; Dick, William; Gallons, The; Making Movies; Mersereau & Co., Verna.

VICTORIA: ORPHEUM—Nov. 23, 2d half: Barber & Jackson; Barnes, Stuar; DeMar, Grace; Ford Sisters & Band; Frawley & Band; Howard's Ponies; Sterling & Marguerite.

DEATHS

BUTLER.—Alice Augarde Butler, singer and actress, died in the Woman's Homeopathic Hospital in Philadelphia. Mrs. Butler in her youth, sang principal roles in the Gilbert and Sullivan operas. After leaving the lyric stage she played with Richard Mansfield, Sir Herbert Tree and John Barrymore. Her last appearance in New York was under the management of John D. Williams in "Toby's Bow" at the Comedy Theater.

HIGGINSON.—Major Henry L. Higginson, banker and founder of the Boston Symphony Orchestra, died at the Massachusetts General Hospital Nov. 15 after an operation performed during the afternoon. He had been at the hospital only a few hours. Had he lived until Tuesday, Major Higginson would have been 85 years of age.

CAMP.—James B. Camp, for many years prominently identified with business, theatrical and political affairs of Louisville, died Nov. 15 in that city. He was at one time the manager of the old Auditorium there which was the scene of the greatest musical and theatrical events in Louisville.

MARRIAGES

JUNGLING-STAMFORD—Announcement has been made of the marriage of Frances Hilliard Stamford and Ensign Carl P. Jungling, U. S. A., which ocurred Nov. 4 in St. Stephen's Church, 29th Street New York City. Miss Stamford is best remembered for her work as leading woman for Henry B. Warner and Derwent Hall Caine and in stock at Northampton, Mass., and elsewhere. It is understood that Mr. and Mrs. Jungling will make their home in Rio Janiero, S. A.

LAMBERT-DRAKE—Miss Josephine Drake, formerly the prima donna of Morris Gest's "Midnight Whirl," and Col. Ermant Lambert, who has been with the British fighting forces for the past five years, were married Nov. 17 at City Hall.

At B. F. Keith's Palace, This Week, Nov. 17th

TEXAS

AND

WALKER

(FORMERLY WALKER AND TEXAS)

AMERICA'S PREMIER ROPING ARTISTS

Direction—Max Hart's Office

SOON TO BE SEEN

What the young lady is saying to Eugene O'Brien in this scene from "The Broken Melody" causes him some moments of heavy thinking.

Owen Moore, as "Picadilly Jim", listens to some good advice from his elderly and conservative friend

Also this young man's story causes its listener to register dubiousness. The attractive peasant doubter is Olive Thomas in "Out Yonder."

If Elaine Hammerstein were given to slang we imagine she would now be ejaculating "Where do you get that stuff?" From "The Country Cousin."

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Authors Take Steps To Share In Picture Proceeds—When Will a Big Stage Hit Be Made From a Film?—The Old Days at the Vitagraph--Personal Appearances Popular

AS predicted last week, the authors are threatening to take matters in their own hands. Whether the Authors' League will come into the matter or the cases will be settled individually, remains to be seen. Broadway managers, who hold all rights to plays, are anxious to horn in on the picture proceeds. You cannot blame them if they have had an unsuccessful production, but how about the rights of the poor dramatist?

There is a case right here in town of a well known author of one of the biggest melodramatic successes of twenty years ago, who let the rights pass away for a mere song. This author cannot even share in the picture rights, so cleverly was the contract drawn, and the money would be very welcome now. That is why a certain stage money maker has never been screened. We believe that the firm concerned does not dare dispose of the play lest the whole story become public.

Some of the best known dramatists in the game are eager to break away from red tape and dispose of their stage successes without having to "divy" or being obliged to let the managers fix the price. Some sort of an agreement upon this and other items in their contracts will have to be settled upon.

When will there be

Plays from Pictures

that are successes? Cosmo Hamilton's "Scandal" is pointed out as an example but the stage and film version are very different. William Brady tried to make "The Cheat," one of the best dramas of the screen into a stage hit, but it lasted barely a week. And yet the stage is constantly borrowing from the screen. At least half a dozen Broadway plays might be turned into pictures with little alteration. Alice Brady's "Forever After," "Sometime" (in which Ed Wynn starred last season), "A Voice in the Dark," "At 9:45" in its continuous action suggests a picture continuity, "The Luck of the Navy" would need little alterations and "The Storm" could become a picture without much trouble on the part of the adapter. "On Trial" was written originally for the screen, became a stage drama and then was picturized. When will things be reversed?

Tony Kelly is trying out his new play on the road. Critics speak well of it. Let us hope that the New York ones will be as kind. They all covered him with compliments about "Three Faces East" except one or two skeptics (who always "knock" on general principles), and they were forced to admit their mistake afterward. Trouble was that they couldn't imagine that anybody who could write for the "movies" could put over a Broadway success.

But Toney showed 'em. Here's hoping that "The Phantom Legion" will score another knockout.

Stage and Screen present a great contrast many times. The reopening of Mrs. Wilkenning's suit against Mary Pickford for the small sum of $150,000 as commission, shoul make some of those theatrical agents who used to look down on picture folks sit up and take notice! Where in the world would the best of them be able to secure even a "look" at such a sum?

Here is Good News

Mae Marsh, who was at the Biograph with Mary Pickford, and whose work has been sadly missed by her many admirers, is coming back to pictures. No particular announcement except that she has signed a contract with Louis Gasnier and will appear in a series of features. How long ago those days at the Biograph seem. So many changes.

Henry Walthal, another of the "clan" is to have the role of a priest whose lips are sealed by the confessional in a play by Hal Reid called "The Confession." This, I believe, was played as a sketch on small time a few seasons ago. It was an intensely dramatic sketch, with the confession incident handled so as not to offend, and was a great success.

Gone, too, are those

Good Old Days

at the Vitagraph. At one time the Youngs were the center of a group of gay young folks who entertained lavishly and were always ready for a good time.

Clara Kimball Young's success was the matter of discussion among some old timers the other day and the question arose as to just what part Jimmy Young had played in her development. When she came to the Vitagraph she played only "bits" and those none too well. Until her work in "My Official Wife" there were some critics who did not believe that she would ever become a real leading woman. That picture seemed to mark the turning point in her career and with her independence came rumors of unpleasant family conditions and her divorce is a matter of past history.

Yet Jimmy Young was instrumental in giving her a start and directed her in "My Official Wife" and many of the lesser pictures that preceded it. Jimmy's first wife, by the way, is one of the best known dramatists in the country. Rida Johnson Young and he were school mates in Baltimore and their married life seemed ideal. His first stage success was in "Brown of Harvard," succeeding Henry Woodruff in the role. It was said that Mrs. Young had the handsome Jimmy (he was handsome then!) in mind when she wrote the part. Rida Young has progressed from that time and gained fame and fortune for herself. She always has a good word for her former husband and very few know the real cause of their disagreement.

At the Vitagraph too were the Inces and Anita Stewart, then starting her career. They lived very simply in a small Flatbush apartment, though later they purchased a beautiful home at Brightwaters. Lucille Ince cherished a deep desire to go into the game and later had her wish granted and Ralph directed her just as he had her sister. Ralph Ince certainly started Anita Stewart on her career as star though that early work of his is sometimes forgotten.

What has become of Mary Maurice whose portrayals of old lady parts have never been equalled by any other character actress? Whether she was a rich mother or a mother in rags, she was thoroughly lovable and the Vitagraph saw to it that she never had an unsympathetic role.

A word about

Bill Hart's Career

Few fans today associate Bill Hart with anything but the screen. Yet he was at one time one of the most popular of stage heroes—if "Messala" in "Ben Hur" could be called one. In "Arizona" he was "Cash Hawkins" and possibly this gave him his first desire to play Wild Western parts. It is hard to persuade folks who read about him in the picture magazines that he is not a devoted lady's man. Those who know him well say that he is polite to 'em but there it stops. But he is one of the most popular men in the game, as everyone who knows him will testify.

Another thing that those intimate remarks on screen heroes and heroines neglect is the happy married couples. There are more than you can count; a lot more than you hear about, too. Either nothing is said of their marriage (to fool the fans) or only the unhappy unions art told about. Alice Joyce and Tom Moore, Tom Meighan and Frances Ring, Nell and Ernest Shipman, Fred Niblo and Enid Bennett, Ben Wilson and Jessie McAllister, Marc McDermott and Miriam Nesbit Raoul Walsh and Miriam Cooper —are a few of those who have proved that marriage is not a failure.

When a plumber or a carpenter has trouble with his wife, the papers ignore it, but when a picture actor is in similar straits—Heaven help him!

Different way of exploitation now. Eight or ten years ago, the big idea in advertising a feature was to have the

Star Appear in Person

You all remember Maurice Costello's little speeches and Florence Turner's graceful words of thanks to the throngs who stood in line for hours to just have the joy of gazing at their idols and hearing them speak. Sometimes a few purely personal views were shown on the screen—the star in her garden, the star cooking in her finely appointed kitchenette and a dozen other intimate sidelights on her career. Fancy if this was done today. What a laugh it would get.

Mack Sennett conceived a popular innovation in his "Bathing Girls" as a side line to "The Beast of Berlin." And the different note to his predecessors in exploitation, is that the girls (not the originals, for they have been snapped up by half a dozen big producers for other work) accompany the show wherever it goes. In other days, there were expensive settings in the large cities but when the features reached the smaller ones, there was strange lack of artistic surroundings and even the original musical settings were replaced by a medley of popular tunes.

But those Bathing Girls will go everywhere until the film has worn out and big box office receipts will be the result. In Brooklyn last week they played at two theaters less than a block apart (under the same management) and Nostrand Avenue was packed all day long with people waiting for them to hurry across the street and at their showing in Chicago last summer, not only were there mobs inside and outside the Ziegfeld, but the Mayor gave them added publicity by summoning the bathing suited usherettes to court (in their original costumes) and bidding them to add a few more garments to their usherette suits. And this in the hot summer when the streets adjacent to the beaches were crowded with women and men in one piece bathing suits.

Chicago stands for a lot from its citizens, but woe to the actor or actress who steps one inch over the bounds. Well it proved dandy advertising and in the next city the bathing suit ushers made almost as big a hit as the Bathing Beauties. Someone remarked the other day that the number of "original" Bathing Beauties would soon rival the size of that almost forgotten "Florodora" Sextette. There are already more than twice that number of those who came to New York with Mack Sennett, who claim to be the first and only.

Edna Ferber is Here

ostensibly to see the first view of "The Gay Old Dog" which Mrs. Sidney Drew adapted from her story. Rumor has it that a big deal will shortly be announced in which the rights of a number of her other stories will figure prominently. One of her plays has been mentioned as the possible screen vehicle for a well known star and there are other irons in the fire.

Miss Ferber doesn't have to worry about money, but like all writer people today, she sees the value of turning her stories over to picture folks. This is the time to do it. To best advantage.

Fannie Hurst is often confused with Edna Ferber. Perhaps because they are both so clever. Fannie is ahead as far as picture writing is concerned for she has at the moment two big things ready to be presented to the exhibitors for their O. K. "Humoresque" with Alma Rubens and "The Day She Paid" will have Francelia Billington as star.

10 YEARS AGO TODAY

Carolyn Wells, Rex Beach and Roy Norton Sell Screen Rights to Edison.

Vitagraph Announces Big Production of "Richelieu."

Laemmle Said to Be Quitting Film Rental Business in Favor of Manufacturing.

Patents Company Sues Centaur Alleging Infringement of Camera Patent.

"The Light That Came" Declared Best Biograph Yet Produced.

5 YEARS AGO TODAY

Lenore Ulrich Announced As First Oliver Morosco Screen Star.

Lewis J. Selznick Secures Lillian Russell's Consent to Appear On Screen In "Wildfire."

Arthur S. Kane Becomes Assistant Manager of World Film Corporation.

Bernard Shaw Declares Motion Pictures Are Cause of Social Unrest.

Adele Farrington Makes Screen Debut in "The Country Mouse"

NOVEL EXPLOITATION STUNTS

Selznick Ideas For Broadway Run of Elsie In "A Regular Girl" Attracts Big Crowds

ELSIE JANIS' first Selznick Picture, "A Regular Girl," opened for an indefinite run at B. S. Moss' Broadway Theater on Monday last and the Selznick exploitation forces, under the supervision of Hunt Stromberg, paved the way for novel promotion that aided in attracting the crowds in record numbers.

Heading the long list of exploitation features was the Selznick participation in the Red Cross parades held on Tuesday. The cooperation of the boy scouts was secured and every Red Cross unit which marched along the prominent thoroughfares of New York was accompanied by six boy scouts, each carrying a large illuminated banner which read: BE "A REGULAR GIRL," JOIN THE RED CROSS WITH ELSIE JANIS. SEE MISS JANIS AT THE BROADWAY THEATER. Selznick camera men were perched on the roof of the Times Building at Times Square to "shoot" the procession as it swung from Forty-second Street for its march up Broadway.

Second in the feature exploitation list was the appearance of a Fifth Avenue bus in which was a brass band engaged for the occasion. The coach was draped with American and French flags and bore mammoth canvas streamers which announced Elsie Janis in "A Regular Girl" at the Broadway. The bus motored along Fifth Avenue each day during the week and on Broadway in the evenings.

Next on the list was the appearance on the streets of a professional equestrienne who, mounted on a handsome black horse and attired in all-write riding habit, carried abanner reading: ELSIE JANIS IS A CIRCUSQUEEN IN "A REGULAR GIRL"—AT THE BROADWAY THEATER. This stunt was staged along Fifth Avenue and uptown Broadway and attracted wide curiosity.

A score of uniformed men paraded along Broadway and Fifth Avenue distributing red, white and blue tags on which appeared the photos of General Pershing and Elsie Janis, with the lettering—"He's 'A Regular General' and "She's 'A Regular Girl'" under each cut, respectively

The reverse side of the tag bore the announcement of the engagement at the Broadway. More than 75,000 of these tags were circulated in greater New York.

Another surprise was in the form of window displays in many of the leading retail stores along Fifth Avenue and Broadway.

Edna Shipman's Party

An informal surprise party was given to Edna Shipman at her residence at 253 West 100th Street, New York City, Nov. 15. It was in celebration of her eighteenth birthday and many people prominent in the film industry and professionals of note were in evidence. A $25,000 life insurance policy was presented to her from her uncle, Ernest Shipman. Among the noted directors were Tom Terriss and James Young. June Day sang "Back to God's Country" and Claire Whitney and Captain Meade led the dancing.

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Mme. Sylva in Films

Marguerita Sylva, the prima donna, has arrived in Santa Barbara to begin her first motion picture engagement. Scenes of a part of this picture of a new version of "Carmen" were filmed by Miss Sylva in Seville when she was last there.

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Next Owen Moore Film

Myron Selznick announces that the next Owen Moore production following "Piccadilly Jim" will be the screen version of "Plans of Men" by Lewis Alan Browne. It will be a special production, directed by Wesley Ruggles. R. Cecil Smith is writing the scenario.

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Champion in Pictures

Jack Dempsey has fallen for the films. Dempsey has entered into a contract with a film concern to make a big feature with the champion as the principal figure. He is to start work on the picture in the Brunton Studio next month. Dempsey has been featured of late with the Sells-Floto circus.

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Taylor Holmes Producing

Taylor Holmes has decided to engage in the manufacture of pictures with himself as the star of his own company. It is recorded that Holmes has acquired the screen rights to "Nothing But Truth," "The Very Idea" and "Nothing But Lies."

Curtiss Company Explains

There has been a general impression that the Curtiss Pictures Corporation and the Catherine Curtis Company are one and the same concern.

Henry C. Rahe, of the former organization, wishes it understood that the Curtiss Pictures Corporation is independent of any other picture company, and that L. Roy Curtiss, who financed and guided the producers of "The Cavell Case," in which Julia Arthur was starred, is the president of this firm.

The latest release of the Curtiss Pictures Corporation is "Who's Your Brother?", in which Edith Taliaferro plays the stellar role, and which was directed by John G. Adolfi.

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Bathing Girls at Capital

The Mack Sennett film, "Yankee Doodle in Berlin" and the Bathing Girls are now playing a three weeks' engagement at the Strand Washington, and doing a landoffice business. The exhibition opened Sunday, with Sidney B. Lust, manager, putting out a dollar top charge.

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Grace Davidson at Work

Grace Davison and her company, which includes Montague Love and Stuart Holmes, are now in their second week of production work under the direction of Charles T. Horan, at the Plimpton Studios, on the outskirts of New York City.

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Rivoli's New Conductor

Frederick Strahlberg has accepted a call to become conductor of the Rivoli Theater orchestra. He assumed his new duties Sunday, Nov. 16, when he opened the program there by conducting "Le Roi d'Ys," by Edouard Lalo.

NEW COMPANY

Films, Incorporated, to Feature Catherine Calvert

Catherine Calvert has left the forces of the Famous Players-Lasky Corporation to be one of the stars of Films, Incorporated, the newest big motion picture producing corporation. Miss Calvert will be featured in this company's first photoplay, the production of which is in fact now under way.

Although Films, Incorporated, was chartered under the New York State laws nine months ago and its officers have been working out its program to the point of actual operation, the work has been done so quietly that this is the first announcement of its plans, in fact the first public announcement of the corporation's existence. While the company will specialize for a time in the making of big features with famous stars, produced by notable directors, its program for the coming year covers most branches of picture making, including comedies of an entirely new character.

The officials of Films, Incorporated, include William W. Young, president and general manager; Edward Marshall, chairman of the committee on productions; S. Kantrowich, vice-president; Joseph J. Macdonald, secretary and treasurer, and J. J. Flannery, member of the board of directors.

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New Film for Alice Brady

Alice Brady, Realart star, is to do "The Fear Market," a picturization of Amelie Rives' play of the same name, which ran at the Comedy Theater in New York four years ago with Edmund Breese and Sydney Shields in the principal roles.

The picture will be filmed while Miss Brady is playing the subway circuit in her last season's popular success, "Forever After," and will be the last photoplay the Realart star will make before leaving for an extended absence from New York, with her play.

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"$1,000,000 Reward"

Harry Grossman, of Grossman Pictures, Inc., announces that the new serial production, "$1,000,000 Reward," from the story by Arthur B. Reeve and John W. Grey, starring Lillian Walker, is completed and will be released about Dec. 1. Director George A. Lessey has just put the final touches to it.

NATIONAL'S PLANS

"Just a Wife" and "Blind Youth" Among First Releases

Harry Rapf, in charge of production at the Selznick West Coast Studios, announces the purchase of several famous stories which are now being picturized and enacted by all-star casts for release through Select Pictures Corporation to National Picture Theaters, Inc., the new exhibitor cooperative organization founded and incorporated by Lewis J. Selznick.

Heading the list of productions now in the course of making under the personal supervision of Harry Rapf are "Just a Wife," by Eugene Walter and "Blind Youth," in which Lou Tellegen appeared.

Announcement is also made that the production schedule arranged by National Pictures, Inc., calls for one release every two weeks, the first of which is "Just a Wife," definitely scheduled for nation-wide distritbution on Jan. 1.

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More Wallingford Stories

The announcement comes from Albert E. Smith, President of Vitagraph, that J. Rufus Wallingford, and his side partner, Blackie Daw, are to make their appearance on the screen. Vitagraph's new adventures of J. Rufus and Blackie will form a series of pictures showing new and recent exploits of the two famous characters based on hitherto unpublished stories written by George Randolph Chester, and not adapted either from the novel or from the play entitled "Get Rich Quick Wallingford."

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New Capitol Comedies

The National Film Corporation of America is releasing its first Capitol Comedy in which Neal Burns and Marie Eline will be the featured players. Miss Eline has appeared in support of several comedy stars. Neal Burns has had a long and active career both on the stage and on the screen.

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New Alice Joyce Film

"Slaves of Pride" has been selected by Albert E. Smith, president of Vitagraph as the title of Alice Joyce's special production recently completed. The working title was "Pride." It is an adaptation by William B. Courtney from a novel by an English author.

MABEL NORMAND RENEWS CONTRACT.

Signs With Goldwyn For Long Term – Popular Comedienne Rejects Other Offers

MABEL NORMAND has renewed a long-term contract with Goldwyn Pictures Corporation. Under the Goldwyn banner, Miss Normand's popularity has greatly increased in recent years. A recognition of this was evidenced by the leading producing companies that had been bidding for her services up to the time of the renewal of the Goldwyn contract. Miss Normand, however, decided to remain with Goldwyn, despite other flattering offers.

The Goldwyn star is now in New York on a short vacation between productions. She has just finished "Pinto," by Victor Schertzinger, her director.

In speaking of her ambitions for the future as a Goldwyn star, Miss Normand made it clear that she does not wish to base her popularity on any one definite line of characterizations. She believes that there is danger of an actress becoming too distinctly typed and that to avoid this there should be marked variety in the story material provided. Mr. Schertzinger's story, "Pinto," appealed to her particularly because it offered a role unlike auything she has essayed in the past, that of a western ranch girl, who is more at home with horses than with people.

Prince of Wales Visited Academy of Music, Wm. Fox's Guest, Tuesday Party Of British Film Men Making Inspection Of Los Angeles Studios Keith Picture Department Laying Out Advance Bookings For Houses Argus Film Co. Of Cleveland Plans Feature Of Cassie Chadwick Theme Marcus Loew Busy Upon Picture Production Plans

GOLDWYN HOLIDAY SEASON

Strong List of Pictures Announced—Salesmen Boosting Full Week Bookings

GOLDWYN Pictures Corporation has prepared a list of unusually strong releases for the holiday season. A number of the productions now nearing completion at the Culver City Studios will be ready for distribution at that time, including the picturization of Rex Beach's novel, "The Silver Horde," and the adaptation of Rupert Hughes' "The Cup of Fury," an Eminent Authors picture.

Following the fall series of pictures, which still will be new to many exhibitors, Goldwyn plans to give exhibitors more sure-fire box office attractions that will assure the success of full Goldwyn weeks covering the holiday period. The salesmen in the twenty-two exchanges are renewing their efforts for extended bookings on the strength of the pictures now in prospect. A special drive is being made on "Jinx," the new Mabel Normand production.

"Jubilo," a Will Rogers picture, is another Goldwyn production that will be in circulation in time for holiday booking. "Flame of the Desert," a Geraldine Farrar picture, will be another holiday attraction. Pauline Frederick in "The Loves of Letty," an adaptation of Sir Arthur Wing Pinero's play "Letty," is another. Tom Moore recently completed "Toby's Bow" that will soon be distributed to first run theaters, and Jack Pickford is well advanced on his first Goldwyn production, "The Little Shepherd of Kingdom Come."

BIG FILM LOSS

$500,000 Worth of Film Stolen in New York of Late

Fully $500,000 worth of picture film has been stolen in New York within the past few weeks, with the police arresting three men last week and charging them with the theft of $5,000 worth of the missing film Nathan Greenfield (chauffeur), William Brennan (watchman) and William J. Smith (watchman) are charged with grand larceny. The police recovered the films in a West Thirty-eighth Street garage.

The police are on the trail of other men under suspicion.

* * *

Hopper to Direct

E. Mason Hopper has been engaged by Goldwyn Pictures Corporation to direct the Booth Tarkington Edgar Comedies, which are to be produced at the Culver City Studios in two-reel installments. Scenarios for the stories have been written by Mr. Tarkington and production plans have been progressing to a point where the filming of the comedies can be started as soon as the cast is selected.

* * *

Opens New Branch

To enable Realart Pictures Corporation to give exhibitors of the Gulf Coast territory better service, an increase in the number of branches has been made. A new exchange has been opened at New Orleans. The office is on Film Row, at Tulane and Liberty Streets. Truly B. Wildman, well known among southern exhibitors, is the manager.

* * *

Ascher Elected

Nathan Ascher, general manager of Ascher Brothers Amusement Enterprises of Chicago, has been elected one of the vice-presidents and directors of National Picture Theaters, Inc., it is announced by Lewis J. Selznick. Mr. Ascher will be active in the management of the organization's business affairs and in the shaping of its policies and sales plans.

* * *

Woods has McLaughlin Film

Robert McLaughlin wrote a big picture scenario which was made the basis of a big film feature entitled "The Pearl of Great Price." The picture is said to have attracted legitimate producers as to its stage possibilities, with Al. H. Woods having obtained first option on the film.

IS THAT SO!

David Wark Griffith, arrived in Miami, Florida, on Nov. 19th, direct from New York City, accompanied by more than forty members of his staff of players, photographers, executives and mechanical aides, to remain in Florida for at least eight weeks taking scenes for two of Mr. Griffith's forthcoming productions.

Harry Day, for four years with the Famous-Players-Lasky Corporation, associated in the pioneer work of that firm as manager of the exhibitors service department, has joined Realart Pictures Corporation. Mr. Day will be associated with Bert Adler in the handling of exploitation of special productions.

Cliff Hess, song writer of the Leo Feist Music Publishing Company, now comes out with a melody which he names "Freckles," and which is dedicated to Wesley Barry, the twelve-year-old boy star of Marshall Neilan Productions.

Betty Hilburn is claiming the swimming championship among motion picture actresses. She was recently the featured artist in a submarine photography.

Mary Hall, a petite blonde, has been signed to play opposite George Walsh in "Shark Rawley." Dell Henderson will direct the picture.

Jack McDermott, one of the Christie Comedy directors, was a private in the U. S. Aviation service during the war. He has his colonel working for him as assistant director.

E. Coit Albertson, formerly leading tenor in "Madame Sherry" and other musical comedies, will play the lead with Edith Taliaferro in "Who's Your Brother?", in which Miss Taliaferro will be starred by the Curtiss Pictures Corporation.

Edward Jose, the well-known Belgian director, is now in Los Angeles, Calif., where he will direct Anita Stewart in her next First National picture, an adaptation from the novel, "The Fighting Shepherdess," by Caroline Lockhart.

Helen Reinecke, one of the screen's most talented child actresses, will appear in "The Broken Melody," Eugene O'Brien's third Selznick picture.

William Farnum and his company, now at work on a Fox feature under the working title "Pierre Le Grand," will leave for Quebec soon to take the exterior scenes of the production, under the direction of J. Gordon Edwards.

William Scott is playing opposite Gladys Brockwell in "Flames of the Flesh."

HUNT STROMBERG

Director of Exploitation, Publicity and Advertising for Select Pictures Corporation

New Christie Comedies

Five new Christie Comedies are announced by the Christie Film Company. "Home Brew" featuring Jay Belasco and Florence Gilbert, was written by Alice Glendenning and directed by William Beaudine. "Her Bear Escape," presents Dorothy DeVore and Earl Rodney, and was directed by Al E. Christie and written by Scott Darling. "Bobby's Baby," presents Bobby Vernon and Dorothy DeVore. Karl Coolidge wrote this story, which was directed by Scott Sidney. "Settled Out of Court" features Jay Belasco and Ethel Lynne, under the direction of Al Christie. "All Jazzed Up" has Bobby Vernon and Helen Darling. William Beaudine directed it and W. Scott Darling wrote it.

* * *

Orchestra for Studio

A five piece string orchestra has been engaged by Jos. M. Schenck, to play every day during the making of the picture, "A Daughter of Two Worlds," the production on which Miss Talmadge is now at work, as the first of her First National releases. The orchestra has been contracted, at the suggestion of Jimmy Young, who is directing "A Daughter of Two Worlds." Mr. Young is a great believer in the influence of music upon the players. He claims that he not only gets better, but very much quicker results.

* * *

Vitagraph's New Branches

New Vitagraph branches have been opened in Buffalo and Albany. In Philadelphia, New Orleans, Washington, D. C., Seattle, Denver and St. Johns's, B. C., new quarters have been acquired. These increased facilities in distributing the Vitagraph products were made necessary by the constantly increasing demand for Vitagraph pictures.

* * *

Gets Montgomery Plays

Myron Selznick and James Montgomery have been conferring together of late, with the result that Selznick Pictures will have first call on most of Mr. Montgomery's future work.

* * *

Realart in New Home

Realart Pictures Corporation is "at home" in its new headquarters at 469 Fifth Avenue. President Arthur S. Kane and his cohorts moved over to Realart's permanent residence on Monday, Nov. 10, and

CIRCUIT BOOM

Schwartz Adding Three More Houses to His Chain

In the same way A. Schulte extended his cigar store chain A. H. Schwartz of Brooklyn is extending his circuit of motion picture theaters. In addition to those already under his working control in Brooklyn and Long Island Mr. Schwartz has just purchased the property at Coney Island Avenue and King's Highway where he plans to build a modern film house, seating 3,000. Albert A. Hovell, attorney for Mr. Schwartz, engineered the purchase for the Schwartz circuit, the seller being the Parkway Gardens Corporation. This in addition to the Schwartz string makes six in all that he has at present under his operation.

Mr. Schwartz is building the new Farragut Theater at Flatbush and Farragut Road, and a handsome big picture theater in Jamaica, L. I. Each of the Schwartz houses are turning in profit on the policy in vogue under the Schwartz regime.

* * *

Retains "Frolic" and Film

The Elsie Janis film, "A Regular Girl" proved such an attraction at Ben S. Moss' Broadway last week where it was shown in conjunction with the display of French gowns and lingerie by the "Parisian Fashion Frolic" that it and the Frolic are again the draw there this week. The "Fashion Frolic" displays some marvelous and expensive creations from the establishment of Boue Soeurs of 9 Rue de la Paix, Paris, which also has a big branch in New York. Appearing personally with the clothes parade are La Madelon and Anne Jago (contralto). The gowns shown are valued at $75,000, according to the Boue Soeurs appraisal.

* * *

Address at Luncheon

"American Films in Europe, and How Europe Regards the American Trade Journal" formed the text of an instructively interesting informal address delivered at the weekly luncheon of the Associated Motion Picture Advertisers on Friday last at the Cafe Boulevard by David P. Howells, who has recently returned from an extended visit to France, Germany, Spain, Scandinavia and England.

* * *

Faversham Film Finished

The final scenes for William Faversham's production of "The Man Who Lost Himself" have been made by Director George D. Baker, who is now busy cutting and assembling the negative. Many inquiries have been made as to the method of release of "The Man Who Lost Himself," but Mr. Faversham has not completed his plans along this line, and the announcement is expected soon. Mrs. De Wolf Hopper has the leading feminine role.

* * *

Sign Benny Leonard

Benny Leonard, lightweight champion of the world, shows another bit of business acumen by signing with the Hallmark Pictures Corporation for a new serial on which work will start at once. It will be in fifteen reels (not rounds).

* * *

Hibben with Fox

E. H. Hibben, of New York, formerly connected with Inter-Ocean Film Company, has succeeded H. C. McDonald as managing director of the William Fox Strand and Plaza Theaters in Denver.

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

You Can Play Your Whole Show From These Complete Programs Built Around the Big Features and Shown on Broadway—"A Virtuous Vamp" is One of Constance Talmadge's Happiest Pictures.

"HAWTHORNE OF THE U. S. A."

Romantic Paramount with Wallace Reid at the Rialto

Liszt's Sixth Hungarian Rhapsody is the overture at the Rialto this week, with the cadenza played by Bela Nyary. The scenic place is occupied by a Bruce-Educational, "Frozen Thrills," a picturization of snow and ice and this is accompanied only by the organ. A musical novelty is a harp solo by Max Seydel of the Rialto orchestra. He plays a fantasy by Schubert arranged by Trnecek. Then the Rialto Magazine is shown, opening with a big march, "Loyal Hearts," and changing to "The Dear Little Shamrock" for the launching of the Shamrock IV, with views of her owner, Sir Thomas Lipton. A Countess, who dines with her pet deer shows them having dinner together, while the orchestra plays "My Paradise" waltz. Then comes scenes of society women taking up Japanese dancing as an afternoon sport. This being done out in the open, and in costume, the music goes into "Suite Japonaise," with Chinese gong and general effects. A little later it is broken by football thrills, and the big Yale-Princeton game is given, with a composition well-fitted for such an occasion, "Do What Your Mother Did." Current events in England were run to "Bersaglieri," finishing up with scenes on the Atlantic, while the "Flying Dutchman" was played by the orchestra.

Lovers of good operatic music were pleased with the duet from "La Favorita," sung by Francesca Adriana and Edoardo Albano.

The feature is Wallace Reid in "Hawthorne of the U. S. A.," a fantastic tale of the invasion of Monte Carlo by an American. He busts the bank in the play, jumps over a wall for his cap and meets a young and innocent Princess, holds her hand during fifteen feet of film, immediately loves her and she him. Then he knocks out a revolution, slaps the King on the back, and things turn out all right. The cast includes Harrison Ford, Lila Lee, Tully Marshall, Charles Ogle, Edwin Stevens, Theodore Roberts and others. The acting is good and the play is filled with comical situations. It is pleasant entertainment. The music generally light, with a few agitatos for mob scenes. The open.ng was with a waltz, "Rohnanyi." The theme is "Wedding Bells" from "Apple Blossoms." At title, "No more ardent," the second "Pomp and Circumstance" march was introduced; then "March of the Dwarfs," "March of the Giants," "March Miniature." At title, "The secret meeting," Finlandia," then organ. At the Royal Parade the orchestra returned with "Lulu von Linden," then a part of "Athalie," and at title, "A wealthy prisoner," Tschaikowsky's "Humoreske," finishing with "Hamadryad," "Mr. Jazz Himself," "Where the Lemons Blooms" and the chorus of the theme.

The comedy is a Christie, "Fair But False," and the musical setting includes such good comedy numbers as "Isle of Palms," "Round the Corner," "Patches," "It's Great to be Married," "What a Whopper," closing with "Patches." The final organ solo is a selection of the melodies from "Faust," played by Arthur Depew.

"COUNTERFEIT"

Elsie Ferguson in Interesting Paramount at the Rivoli

The Rivoli opens its show this week with the overture "Le Roi D'Ys," a composition not usually heard on Broadway. It went well under the direction of Frederick Stahlberg, the new conductor of the Rivoli orchestra. This was the first appearance of Stahlberg, and he was accorded a hearty welcome by the audience. Next came a Prizma picture showing the making of "Batik," which means the coloring of cloth in fantastic designs. Hugo Riesenfeld has secured the services of three models to open the curtains on this picture. They walked out, gowned in "batik," to the tune of "Lisolette," one walking across the stage and the two others drawing back the curtains for the picture. This was effective and well done.

As a musical offering there was Oswald Mazzuchi, who gave a serenade for 'cello, with accompaniment of the orchestra. This was tuneful and the number was played in a rich setting representing an interior. One of the best musical numbers was "The Last Rose of Summer," sung by Betty Anderson to the harp accompaniment of Grete Bachrich. This was set in "picture" style and the scene approximated a painting hanging on the wall. The song was beautifully sung and was much appreciated.

The regular Rivoli Pictorial showed various interesting scenes the world over, opening with "Spirit of Independence" in the orchestra, with a change to "Joan of Arc" for the dismantling of Heligoland. A waltz accompanied the progress of a vast raft of lumber for France. A "human fly" showed death-defying stunts, the orchestra fading out. Firemen working at a big fire ran to a conventional hurry. The Prince of Wales in poses various for the cameraman brought out the strains of "Merrie England." A wonderful strip from Winthrop, Mass., showed huge waves doing all sorts of damage to homes and the water front in general. "Mazeppa" was used for this. Tense pictures of the sinking of merchantmen by German submarines closed the news. These were run in silence. They are exclusive pictures secured by the International and were received with every indication of emotion on the part of the audience.

The feature position is held by Elsie Ferguson in "The Counterfeit," a tale of a young woman rounding up a band of counterfeiters, thereby winning a big reward and paying off some of the family debts. In the sequel she wins a husband. The cast is made up of David Powell, Helene Montrose, Charles Kent, Ida Waterman, Charles Gerard, Mrs. Robertson and Elizabeth Breen. The music opens with "The Silence of the Night," by Rachmaninoff. At title, "Jazz and mystery," "My Gal" is used, and after a few conventional hurries "One Sweet Day," Rachmaninoff's "Melodie," "Flirtation," and at title, "And so went the gay," the organ takes up the picture. Title, "So Virginia," "Gems of Stephen Foster"; then "Song d'Enfante" and the theme, which is Metcalf's "Absent." This latter is used only twice, at title, "But even the peaceful," and to close the picture.

The comedy is a Sunshine, "A Schoolhouse Scandal," one of those happy-go-lucky affairs that seem to have no particular plot, but plenty of fun. Music accompanying this includes "Moonlight Waltz," "Peter Gink," "When a Feller Needs a Friend," "Granny," "Sunny South," "Ringmaster," "Trousseau Ball," "Matrimonial Fox-trot" and "Mickey." The closing organ solo is "Triumphal March" by Callaerts, played by Prof. Firmin Swinnen.

* * *

"A VIRTUOUS VAMP"

Strand has Clever First National with Constance Talmadge

This is "Herbert Week" at the Strand, Carl Edouard having made up his entire musical program from the works of this popular composer. The overture is a selection from "The Rose of Algeria," for which a new drop had been installed. This lent atmosphere to the composition, which went unusually well and revived many pleasant memories in the audience. The next place was given to the Strand Topical Review, opening with many shots of the Yale-Princeton game, and accompanied by "Gate City Guard" march. This was followed by several views of the Shamrock IV and her sportsman owner, Sir Thomas Lipton. A novelty strip was of "scientific babies," being intimate views of very young hospital babies with attendants bringing them up in the way they should go. These scenes brought much laughter, particularly the pictures of the black ones. Then came "Animating Animals," a strip of Ditmars series from the Zoo. For these the music was "American Girl Two-Step." A little pizzicato ballet air accompanied a Pathe-Color of old French towns. The Novagraph gave some slow-motion pictures of pole-vaulting, with the music of Herbert's popular "Canzonetta" in the orchestra. A series of events in England to "The Belle of Pittsburgh" followed, then with an "Oriental March" events in Fiume appeared, and as a closing feature the Prince of Wales in Washington, the "President's March" ending this patriotic scene.

A Chester Field and Stream picture showed the methods of Japanese courtship, with the accompanying ceremony of marriage. This picture is an excellent short subject, the photography is fine and the continuity good. The audience enjoyed it. The organist, Ralph Brigham, played Stoughton's new suite, "Within a Chinese Garden," for this. The next number is a tenor solo by Redferne Hollinshead, "Sweet Mystery of Life," from "Naughty Marietta." The song was interpreted by a plastic dancer before a woodland scene.

The feature is a First National picture, "A Virtuous Vamp," with Constance Talmadge as star. The cast includes Conway Tearle, Harda Daube, Jack Kane, Jeanette Horton and William Gaunt. The star is cast in a story that fits her perfectly and she plays with much charm. She vamps a whole office, where she has been employed as a stenographer, and at last she vamped the "boss." But this was not done without time and trouble and the story is taken up with much comedy and not a little tension. If one may judge by the expressions of delight that came from the audience, it is one of the happiest pictures turned out by this star. In fact, it is rather unusual, for good light comedies are scarce, but this one will repay anyone in search of good pictures. The music, as in all other numbers, is all by Herbert, starting off with "Madcap Duchess," then "Natoma," "Fleurette" and "Under the Elms." The organ began at the tennis court scene with "Babillage," going a little later into Schubert's Scherzo in B flat. The orchestra came in at title, "Safe then," with "Velvet Lady," "Punchinello," "The Only Girl," "Dream Melody," "Yesterthoughts" and "Flirtation." During the orchestra rest the organ used Brewer's "Springtime Sketch" and improvisations. The orchestra returned at title, "And Crowninshield kept Kirby's promise," with "Whispering Willows," closing the picture with the waltz from "Sweethearts," which was used as a theme, for the lovers.

An elaborate staging of excerpts from "The Fortune Teller" followed the feature. Eldora Stanford gave "Always Do as People Say You Should," and then Malcolm MacEachern sang the "Gypsy Love Song," with the Aborn Operatic Quartet assisting. The singers were all in costume. The closing organ solo was a selection from "Sweethearts," played by Ralph Brigham.

* * *

THE UNDERCURRENT

Select Presents Guy Empey at Capitol in Thriller

The main feature picture at the Capitol this week is Select Pictures offering, Guy Empey in "The Undercurrent," a story that takes up the danger of unrest for the returning soldiers. The hero returns to wife and baby after making good "over there," but falls into bad company and succumbs to the festive bolshevik. Mob law, burning buildings and general crime are introduced in the action, and the latter part is very exciting. The cast includes Florence Martin, Vera Boehm, Marguerite Courtot, Betty Blythe, Charles Stevenson and many others. The picture is interesting to patrons who like the

(*Continued ou page 1852*)

MARY MILES MINTER

in ANNE *of* "GREEN GABLES"

Tell your patrons to bring all their smiles with them when they come to see "ANNE OF GREEN GABLES." They'll need 'em! They'll hold their sides, too, to keep from splitting over the antics of "orphint" Anne. *Really, she should have been a boy!*

But then she has a serious side also, and well did the villagers know it. Especially the Pie family.

And she has a way of snuggling right into one's heart, just as she did with old Cuthbert. She certainly won him over, and he didn't want her at all in the beginning—*he wanted a boy!*

Sophisticated folks who have seen it have been good enough to tell us that "ANNE OF GREEN GABLES" is a motion picture classic. But that, of course, is a matter of opinion. What Realart emphasizes is that the production will make money and friends for any theatre that shows it.

REALART PICTURES CORPORATION

ARTHUR S KANE, President

469 Fifth Avenue New York City

REALART PICTURES

PICTURE FIRST SHOWINGS REPORTED BY WIRE

From Every Big City Just Before Going to Press—The Values Great, Good, Fair, Poor, and Comments Are Exactly as Wired to Us—"Soldiers of Fortune" Proves a Winner in the East

"A VIRTUOUS VAMP"

First National, Constance Talmadge, Direction David Kirkland, Scenario by John Emerson and Anita Loos

WIRE REPORTS—EASTERN CITIES

Exact Box Office Value.....Good
Exhibitor Comments: "C. Talmadge a fine drawing card as usual." "Everything about picture pleasing." "Fine work by star."

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Value.....Good
Exhibitor Comments: "C. Talmadge fine." "Excellent supporting cast." "Ably directed." "Looks like a winner."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

An attractive young woman who has started innocent vamping at the early age of seven, is forced to go to work in an office. Here she vamps her way right into the office of the big boss, but unfortunately, there she loses her heart to the gentleman, and her little system of vamping suddenly becomes ineffective. However with the aid of a younger brother, everything is made to end happily, and romance holds the day.

. . .

"HAWTHORNE OF THE U. S. A."

Paramount-Artcraft, Wallace Reid, Direction James Cruze, Scenario by Walter Woods

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Good
Exhibitor Comments: "A picturization of a play always seems to draw." "Reid immensely popular." "Play made a good picture."

WHAT IT IS

A young American touring Europe, stumbles into the little kingdom of Bovinia in the midst of a revolution. Because he is in love with the Princess, he espouses the royalist cause which wins. In a year he has made the country a paying proposition, but being a mere citizen he cannot wed royalty. However, the King seeing that everybody would be happier if Bovinia was a republic decides to make that little change in the government, and true love runs smooth.

. . .

"COUNTERFEIT"

Paramount-Artcraft, Elsie Ferguson, Direction George Fitzmaurice, Scenario by Ouida Bergere

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average.....Good
Exhibitor Comments: "Ferguson always means good houses." "Picture liked by Ferguson clientele."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story..Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Fair
Scenic Setting.....Good
Photography.....Fair
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

The Duke of Loame married somewhat beneath his station much to the horror of his friends and family. His wife seeing that she was perhaps handicapping him, tried to make him divorce her but without success. A plot was even concocted to make him think her incapable of bearing him a child, but to no avail. Drunkenness, and finally running away were resorted to with the result that the Duke followed her and eventually persuaded her that she did not stand in his way.

. . .

"A DAMSEL IN DISTRESS"

Pathe, Creighton Hale and June Caprice. Directed by Albert Capellani, Adapted from the Story by P. G. Wodehouse

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Good
Exhibitor Comments: "A delightful comedy that won."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value...Very Good
Dramatic Interest of Story....Good
Technical handling.....Very Good
Coherence of Narrative.Very Good
Acting.....Very Good
Scenic Setting.....Very Good
Photography.....Very Good
Quality as a Picture....Very Good

WHAT IT IS

A girl whose aunt intends to marry her to her cousin whether or no, starts to run away to the man she believes she really loves. But before she has gone very far she sees her brother pursuing her, so she hops into a nearby cab. Inside is a young gentleman who writes plays. Here real romance begins.

. . .

"ERSTWHILE SUSAN"

Realart, Constance Binney, Direction John S. Robertson, Adapted from the Novel by Helen R. Martin

WIRE REPORTS—CENTRAL CITIES

Exact Box Office Average.....Fair
Exhibitor Comments: "Very nice little entertainment." 'Star promises big things." "Star has personality."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story...Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting Good.....Good
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A little drudge among the Pennsylvania Dutch who has never known anything but work and harsh treatment, is made to realize something of the better things of life when her father marries a second wife. The little daughter begins to get her education and eventually becomes a cultured and happy young woman and the bride of the governor of the state.

. . .

"GIRL IN BOHEMIA"

Fox, Peggy Hyland, Direction Howard M. Mitchell, Scenario by Dennison Clift

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Fair
Exhibitor Comments: "Story fair." "Star not well enough known."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Excellent
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A young would-be writer is told by her lover that she does not know the life of Bohemia that she is writing about, so she sets out to live in Greenwich Village to absorb local color. The natives do her up pretty properly, and eventually she is accused of the murder of an actor who tried to elope with her. Everything ends well, however, for the story turns out to be simply the plot of the novel that the heroine is writing.

"SOLDIERS OF FORTUNE"

Realart, Direction Allan Dwan, Adapted from the Novel by Richard Harding Davis

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Good
Exhibitor Comments: "Both story and production excellent."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story...Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Fair
Scenic Setting.....Effective
Photography.....Fair
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

An American engineer is commissioned to open iron deposits in a small South American republic. Here the head of the military forces is plotting a revolution, and expects to set himself up as dictator. In the first open act of revolt, the revolutionary forces are met by the small band of Americans, and are about to defeat them when a newly arrived American battleship lands its bluejackets and saves the day.

. . .

"IN WRONG"

First National, Jack Pickford, Written and Directed by James Kirkwood

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Good
Exhibitor Comments: "Star and story good."

WIRE REPORTS—CANADIAN CITIES

Exact Box Office Average.....Good
Exhibitor Comments: "Good attraction." "Drew well."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story...Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

A country boy and a country girl are in love with each other. But along comes a city fellow who makes the country boy jealous. So he starts a flirtation with a city girl. The last straw is when the city fellow saves the country girl from drowning and becomes the town hero. Things look pretty black for the country boy until he corners a couple of bank robbers, and all ends well.

. . .

"WOMAN OF PLEASURE"

Pathe, Blanche Sweet, Direction Wallace Worsley, Scenario by George Elwood Jenks

WIRE REPORTS—EASTERN CITIES

Exact Box Office Average....Good
Exhibitor Comments: "Star well liked." "Well known melodrama."

(*Continued on Page 1852*)

Imperial Theatre
St. John, N. B.

Eastern Canada's Premier House of Entertainment

The last word in Safety, Elegance and Comfort

Devoted to refined programmes of Best Film Productions High-class Vocalists Musical Novelties and Orchestral Concerts

ST. JOHN THEATRE OPERATING CO.

Thank You! Mr. Golding there are still some who won't give us credit — but — They all Will!!

October 16th 1919.

The Dramatic Mirror,
Subscription Dept.,
New York City.

Dear Sirs:-

Will you kindly enroll the name of our theatre as a subscriber and send us with your next issue. the invoice for the ensuing year.

It has been a long time since our subscription ran out but picking up the Mirror the other day we noticed how greatly it had improved and how smartly it was attending to the picture game. So we felt it was about time we got back into the Mirror family.

Yours very truly,

G/G.

W. H. Golding
Mgr.

Keith & (E. F. Albee)
Imperial Theatre

LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

A benefit ball was given by the boys of the American Legion in the Shriners' Auditorium in Los Angeles, on Armistice Night, Nov. 11. The proceeds are for the replacement bureau maintenance fund, to provide effective aid to returned soldiers. Ten favorite screen players were invited to assist in making the ball a success. Each of the ten gave one dance to the holder of lucky numbers drawn with the ticket of admission. The ten players were Madge Kennedy, Betty Blythe, Enid Bennett, Gladys Brockwell, Carol MacComas, Antonio Moreno, Wallace Reid, Bryant Washburn, William Russell and Tom Forman.

Negotiations with Ibanez

have been entered into by Antonio Moreno, and it is probable that the eminent Spanish writer, author of "The Four Horsemen of the Apocalypse," "Mare Nostrum," and other famous novels, will write a story of Spanish and American life for the use of Mr. Moreno on the screen. Mr. Moreno is the only American film star who is of Spanish birth.

Tom Moore, Director Tom Mills and other players engaged in the production of "Duds," returned to the Culver City Studios last week and immediately started to work on the studio scenes for the screen version of the story.

The cast of Mary Roberts Rinehart's "Dangerous Days," being filmed here under the direction of Reginald Barker, was enlarged this week by the inclusion of Barbara Castleton and Frank Leigh.

Doris Pawn, who has just completed her work in "The Tower of Ivory," has been cast as Florry in the Will Rogers feature "The Strange Boarder," being made by Clarence Badger.

Antcnio Moreno's Return

to five reel productions has been announced by Vitagraph and will take place after the completion of his Vitagraph serial, "The Invisible Hand." The initial chapter of this picture will be released about the first of the year.

Marguerite Snow, long recognized as a screen beauty, has returned to motion pictures after an absence of several years. She is playing an important part in support of Pauline Frederick in "The Woman in Room 13," which Frank Lloyd is converting into a photoplay.

Director William Parke is taking the final scenes for Gertrude Atherton's "Tower of Ivory."

Madge Kennedy is the proud possessor of an airplane and she is threatening to go circling around the Goldwyn studios at Culver City some fine day between her scenes. It was presented to her by Commodore Beaumont of the Around the World Aerial Derby Commission, when the mission visited the Goldwyn studio a few days ago.

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Larry Semon is taking a vacation. Recently he completed a new Vitagraph comedy, and before beginning another he went away from Los Angeles on a duck-hunting trip. He was accompanied by M. S. Pebbles, his assistant in directing his comedies.

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WIRE REPORTS

(*Continued from page 1850*)

CITIES

Exact Box Office Average....Good
Exhibitor Comments: "Story highly dramatic." "Provides a new thrill."

NATIONAL BORRD OF REVIEW REPORT

Entertainment Value....Excellent
Dramatic Interest of Story.Excellent
Technical Handling.....Excellent
Coherence of Narrative...Excellent
Acting.....Good
Scenic Setting.....Excellent
Photography.....Excellent
Quality as a Picture....Very Good

WHAT IT IS

A little school teacher sees a wealthy nobleman throw a man over a cliff to his death, and in order that she may not be allowed to testify against him, he forces her to marry him, which she does to protect her poor father financially. Later the husband is required to go to protect his holdings against Zulus in South Africa. Here he kills a Zulu bearing a truce flag, and in return is attacked by the tribe. Eventually happiness is promised for the wife with her husband's foreman.

NEW POPULAR MUSIC FOR PHOTOPLAYING

Dreamy Amazon,	Gilbert and Friedland
When You Write Sweet Marie,	George F. Friedman
Don't Put a Tax on the Beautiful Girls,	Leo Feist
I Don't Want a Docter,	Jack Mills
My Gal,	A. J. Stamy
Lovelight Bay,	Al. Piantadosi

B'WAY PROGRAMS

(*Continued from page 1848*)

after-war stuff. The scene opens in France, with a tank crashing through a forest, the hero being at the wheel. He visits the grave of a friend, and the music at this point went into Gounod's "Ave Marie," and a little later Sousa's "Stars and Stripes Forever" welcomed homecoming boys on board a transport. The band also used Tschaikowsky's "Humoreske," and at title, "Home again," the organ, with Robert Berentsen at the console, took the picture, paying "Swanee River" for the meeting of a negro soldier and his sweetheart. Recollections of George Cohan's flag song were awakened at the flag lesson with the child. This is quite a patriotic touch and the audience rose to the occasion and applauded generously. Up to the mob scenes the organ did some good improvising and then used Rachmaninoff's "Prelude" for burning houses. Just after title, "In the depths," a return to the flag theme was made, and this was an excellent effect.

Pryor's Capitol Band played for the concert numbers, Suppe's "Beautiful Galatea," a new composition by the conductor caled "Rustic Patrol," and a selection from Boito's "Mefistofele." Other pictures included the usual Capitol News and a Capitol Travelaugh by Hy Mayer. Then there was a special showing of a Carl Laemmle feature, "A Star Overnight," in which for the first time David Belasco appeared as a picture actor. The others in the cast were Bruce McRae, Hilda Spong, Elizabeth Risdon, Kathleen Nesbit and Edward Martindell.

The regular organ overture was "Procession," by Delibes. Organist Berentsen played for the exit music several numbers from the Wayburn Revue, "Come to the Moon" and "How Can You Tell," fast becoming two of the most popular numbers on Broadway. There was a new setting by John Wenger for one of the musical specialties.

. . .

"HIS MAJESTY THE AMERICAN"

Fairbanks at the Academy in Weak United Artists Film

The poening organ solo for the Academy's afternoon performance for the first half is an organ "Toccata" by Widor, played by Victor Despommier. That descriptive composition, "In a Clock Store," is used by the orchestra as the regular overture. This, under the excellent hand of David Mendoza, gave the audiences pleasure and amusement. This is one of the most effective works for the trap-drummer, as it falls to him to imitate nearly all the clocks in the store, large and small. Following this came the Fox News, a series of pictures showing the world's current events. "Mutt and Jeff" also appeared in their usual comical weekly offering; this time "The Leak" was presented. William Fox, believing in names, has secured the big Douglas Fairbanks film, "His Majesty, the American," which was the first feature of the famous Capitol on Broadway. Another overture, the first Hungarian Rhapsody by Liszt, by the orchestra, came after this feature, and then the finale from the second act of Verdi's "Aida," sung by a quartet. Patrons of the Academy are given these operatic treats at regular intervals by the management, keeping up the oldtime tradition of the house. As a second feature there is Bessie Love in "The Fighting Colleen," and as a final number a Merit Comedy, being one of the Hallroom Boys' series.

The last half of the week's entertainment is devoted to two big features, differing widely in content, the first being the Tourneur production, "The Broken Butterfly," and the second Pearl White in the fourth episode of her superserial, "The Black Secret." The opening organ solo is a "Lament" by St. George, then the Fox News, the quartet and Viola Dana in "Please Get Married." The regular overtures remain the same. From 5 to 8 in the evening the complete program is run with organ accompaniment, and between 12 and 2 both features are shown complete.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Black Circle, World	(EAST)	**Fair**—"Interesting picture." "Hale popular with certain classes." "Very melodramatic."
Bonds of Love, Goldwyn	(EAST)	**Good**—"Frederick always draws well." "Unusually good story." "Up to standard."
Bonnie Bonnie Lassie, Univ.	(CANADA)	**Good**—"Bright." "Entertaining."
Fair and Warmer, Metro	(EAST)	**Good**—"Charming light farce." "Popularity of play drew." (WEST) **Good**—"Popular because of popularity of play." "Good comedy." (SOUTH) **Good**—"Screen version of play drew."
Gay Old Dog, Pathe	(EAST)	**Good**—"Cumberland excellent." "A great new picture actor." "Story a quiet reflection of every day life." (CENTRAL) **Fair**—"Light entertainment." "Cumberland good."
Girl from Outside, Goldwyn	(EAST)	**Good**—"Rex Beach's name drew." "Excellent picture." (WEST) **Good**—"Drew well." "Thrilling picture."
In Honor's Web, Vita.	(EAST)	**Good**—"Patrons well pleased." "Star well liked."
It Pays to Advertise, Param-Art.	(EAST)	**Good**—"Being from a popular play, it drew." "Fine comedy." "Funny."
John Petticoats, Param-Art	(EAST)	**Good**—"Good comedy." "Hart in a somewhat different part."
Long Arm of Mannister, Pioneer	(EAST)	**Good**—"One of the best Walthall has done." "Fine acting." "Splendid production."
Me and Captain Kidd World	(EAST)	**Good**—"Full of romance." "Holds the interest."
Poor Relations, Robtsn-Colc	(EAST)	**Fair**—"Story has no action." "Full of heart interest."
Scarlet Days, Param-Art.	(EAST)	**Good**—"A Griffith picture can be counted on to fill houses." "Enough to say it is a Griffith picture."
Sealed Hearts, Select	(EAST)	**Good**—"Fine production." "Good story." "Exceptional cast." (CENTRAL) **Good**—"Unusual story." "Done in a natural way." "Finished cast." "Star immensely popular."
Should a Husband Forgive, Fox	(EAST)	**Good**—"Miriam Cooper pleasing." "Thrilling story." "Plenty of action."
Speed Maniac, Fox	(CENTRAL)	**Good**—"Breezy." "Full of action."
Thunderbolt, First Nat'l	(EAST)	**Good**—"Fine acting." "Well staged." "Interesting." (CENTRAL) **Good**—"Held the interest." "Katherine MacDonald's acting fine."
Turning the Tables, Param-Art.	(EAST)	**Good**—"Star has large following." "Typical Gish story."
Twenty-three and a Half Hour's Leave, Param-Art.	(EAST)	**Good**—"One of best pictures ever shown here." "Audience wildly enthusiastic."
Vengeance of Durand, Vita.	(EAST)	**Good**—"Joyce very popular." "Good story."

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